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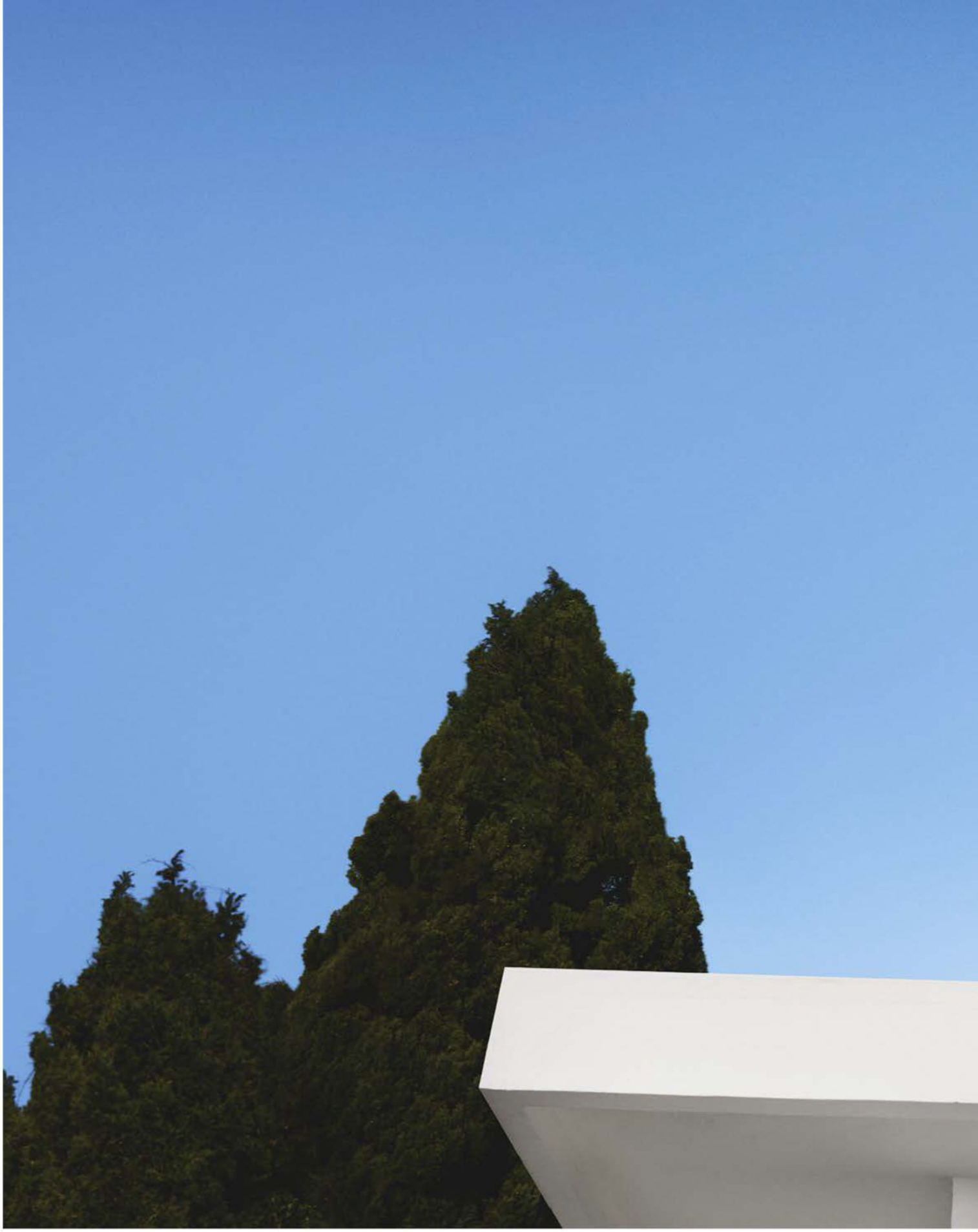

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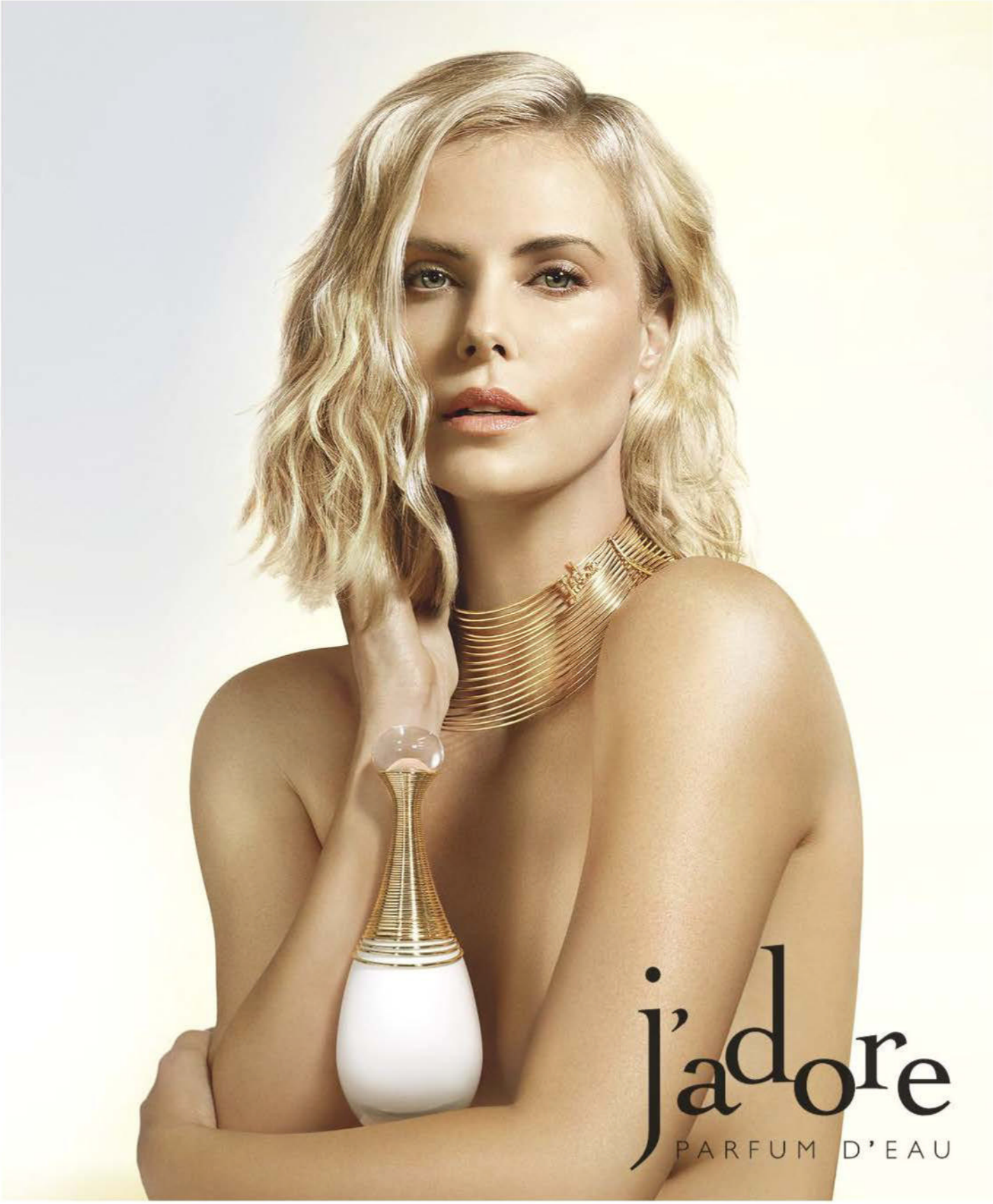

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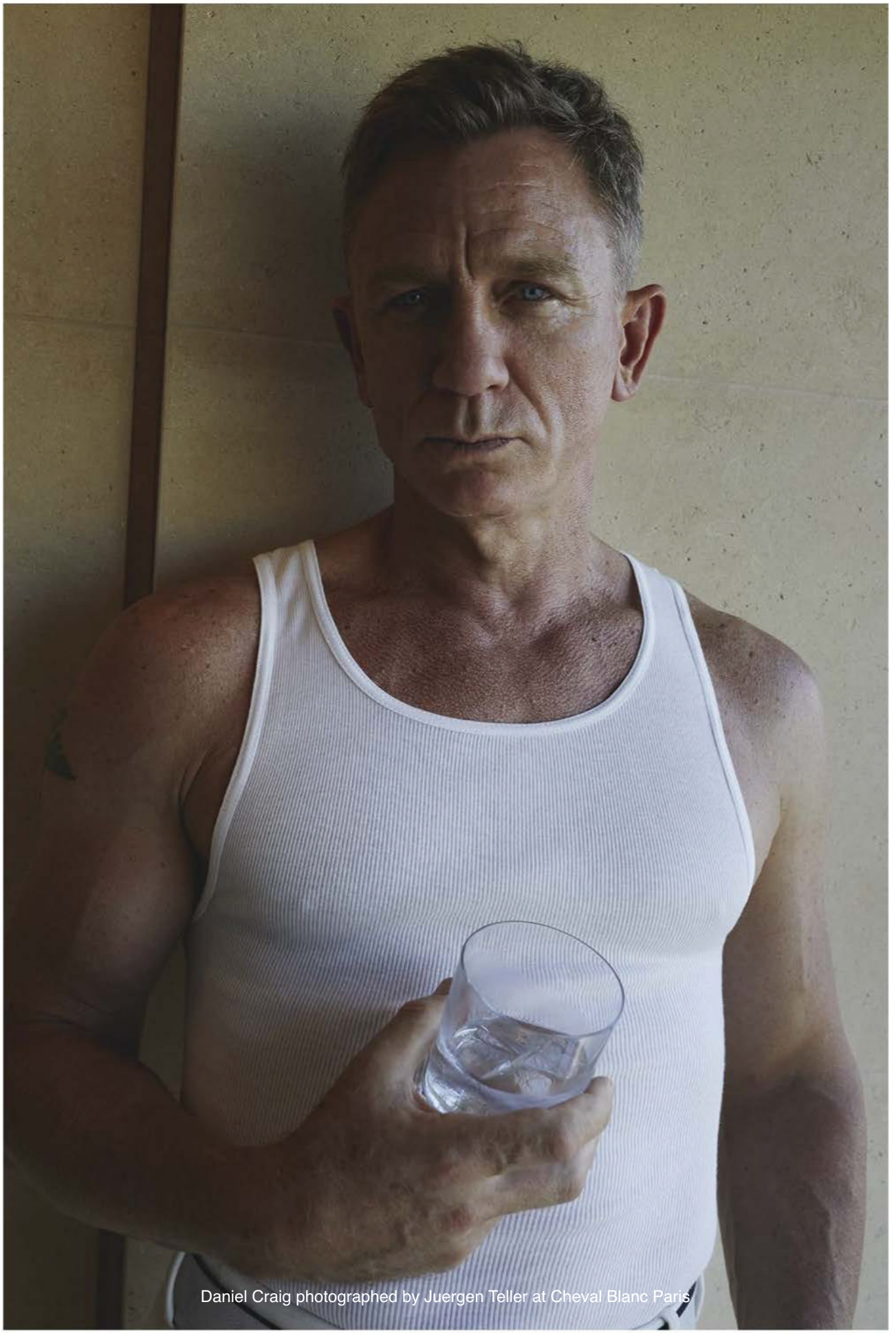

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PASPALEY

May 2023

VOGUE AUSTRALIA

Riley Keough wears a CHRISTIAN DIOR bralette, skirt and necklace. BULGARI ring.

Stylist: Christine Centenera
Photographer: Emma Summerton
Hair: Teddy Charles
Make-up: Romy Soleimani
Manicure: Kim Truong
Set design: Robert Doran
Production: GE Projects

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Editor's letter

Riley Keough is remarkable. She is her own woman and so inspiring in the way she approaches her acting roles and carefully private in what could have been a glasshouse of a life. She is a Keough and also undeniably a Presley – her voice a reminder, delivering such a resonant and tender performance as the lead in the recent series, *Daisy Jones & the Six*. Her own legacy is unique and defined in some ways by the parts she chooses to play; roles that are a testament to her bravery.

We photographed Riley for this month's cover story in the most intricate Dior on a beach in California. It was around nine degrees with high winds. Too cold, really, but Riley shone and worked hard to create the images with Emma Summerton and myself. So much goes into these productions. From all the work done by Rikki Keene, our unstoppable photography and talent director, and the rest of the team – making it happen is immense but rewarding.

Karl Lagerfeld left an undeniably incredible body of work. He influenced us all for so many decades – from his time at Chloé through the 1960s and 70s, to the astounding 54 years as creative director at Fendi and over three decades as the life force at Chanel. The Metropolitan Museum of Art's Costume Institute exhibition: *Karl Lagerfeld: A Line of Beauty* – opens this month after the Met Gala (dress code "in honour of Karl") and promises to celebrate his entire life and work. In this issue, Annie Leibovitz photographs some of his favourite models – Naomi Campbell, Gigi Hadid, Natalia Vodianova and Amber Valletta among them – in a special *Vogue* tribute from page 112. Set against the restoration of the Grand Palais in Paris, they're wearing iconic Chanel pieces interpreted by other designers who also share fond stories and personal memories of meeting the designer. It's both epic but personal.

The challenge for anyone taking on a design legacy is to pay respect but also to challenge with the amazingly unexpected. Casey Cadwallader talks about his vision and, in many ways, coming of age as creative director at Thierry Mugler whose sculpted tailoring is so on season right now (from page 108). Alexandre Arnault discusses his stewardship as executive vice president of product and communication at Tiffany & Co,. where he has already brought Beyoncé and Jay-Z to the fabled house; worked with Pharrell Williams and now introduced the latest clever Lock collection (page 42).

And so, to creating newness. *Vogue* Vanguard features an ongoing showcase of fashion designers and musicians, too – it is packed with Australian talent to watch.

Whatever stage we are at in our lives, whatever we are doing, making it count is important. This issue is about celebrating positivity, taking chances. Go for it.

CHRISTINE CENTENERA Editor-in-chief

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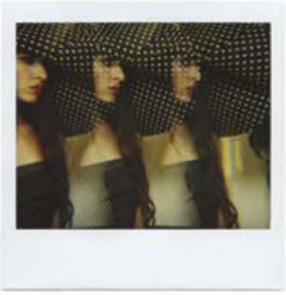
Contributors

Image-makers and writers reveal the people who inspired their work this issue, from visionary designers to scientists shaking up the wellness world and a cover star with a powerful charisma on and off-camera.

EMMA SUMMERTON

Fashion photographer Emma Summerton shares it was editor-in-chief Christine Centenera's creative direction that led her to capture a series of images celebrating actor Riley Keough's power, spirit and beauty for the cover of this issue. "We wanted to show her strength but also to embrace her vulnerability," says Summerton of her vision for the shoot, which took place in California. "She really possesses these qualities all at once, which to me is what makes a great artist. It's beautiful and inspiring." On communicating a sense of freedom, Summerton reveals: "It was about staying in the moment, keeping things moving and feeling out each picture as it came."



JONAH WATERHOUSE

"Even if I wasn't already sure Casey Cadwallader was the right fit at Mugler, my recent call with him sealed the deal," says assistant fashion features and news editor Jonah Waterhouse. After delving deep into the history of the French house for his interview with its creative director (page 108), Waterhouse discovered that Cadwallader is the most successful designer to have revived the brand since Thierry Mugler stepped down in 2002. "His approach is unique and anti-establishment but rooted in commerciality and reading the times. It's a perfect balance of dreamily aspirational and brazenly sexy, but still more wearable than an haute couture ball gown," explains Waterhouse of Cadwallader's vision, which is inspired by unexpected places. "Nobody does it quite like Casey."

JAMES TOLICH

For a feature on the eagerly awaited Australian fashion week collaboration of homegrown designers Akira Isogawa and Jordan Gogos (see page 124), Sydney-based photographer James Tolich set out to capture the pair in their element. "We didn't want to derive any images that felt over-produced or staged," says the creative, adding that he was honoured to be involved in what feels like a historical moment for Australian fashion. "It needed to be documented in its purity to feel the rawness and visceral nature of the collection," says Tolich. "The work speaks for itself, no lighting trickery or technique is needed to enhance such elaborate, intricate pieces."

ALICE B-B

"It's an exciting time to be in the wellness space," says editor and consultant Alice B-B, the writer tasked with investigating global tech advances this month (page 170). "Scientists have flung off their fusty-white-coat and locked-in-a-lab cliche," she continues. "They are the rock stars of our time; they hold the keys to wellbeing and longevity and now have the platforms and podcasts to share their knowledge." As a woman who has spent the majority of her career meeting with doctors, talking to scientists, and trialling therapies, marvelling at the possibilities that lie ahead, what is B-B most excited about when it comes to future frontiers? Think vertical lift-off. "Cars that fly," she shares. "It's the stuff of my childhood dreams."

WORDS: ANGELICA XIDIAS, PHOTOGRAPHS: ALEX JOHNTONE, JANE MCLEISH-KELSEY, LIZ SUNSHINE

Chloe Kim

Two-time winter games gold medalist, member of the all star squad

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Cover star Riley Keough on set in California, lensed by Emma Summerton. **Above:** Keeping warm with hot water bottles between shots on a chilly nine-degree day.

Turning tides

It was actor Riley Keough's fortitude and sensitivity that our team sought to reveal during our cover shoot on a private pebbled beach in California.

Riley Keough fronted her first issue of *Vogue* Australia alongside homegrown model and *Mad Max* co-star Abbey Lee Kershaw in May 2015. Fast forward eight years and she returns to the cover for her first solo feature following the resounding success of her latest project, *Daisy Jones & the Six*.

The television adaptation of Taylor Jenkins Reid's bestselling novel called for Keough to tap into her rock'n'roll roots as the granddaughter of the late Elvis Presley. The result is a captivating performance.

Keough's star quality was captured with a distinct intimacy for this issue, courtesy of a creative team that included hair stylist Teddy Charles and make-up artist Romy Soleimani. Together, the pair worked with *Vogue*'s editor-in-chief and stylist on the day, Christine Centenera, to highlight Keough's inner strength while also imbuing a sense of vulnerability in a series of awe-inspiring looks.

"The vision was a middle part with soft, natural waves," says Charles of his hair styling direction. "The second [look] was a much stronger middle part slicked tight to the head, over the face, with two pieces in front of the ear." Each look, he says, served to contribute to Keough's confidence on set.

Soleimani, meanwhile, created a beauty look she felt provided the actor with something of a shield. "I liked the idea of giving Riley a tougher, more introspective vibe with the make-up," she says. "I wanted Riley to look like she owned the clothes and the make-up to feel like it was a part of her."

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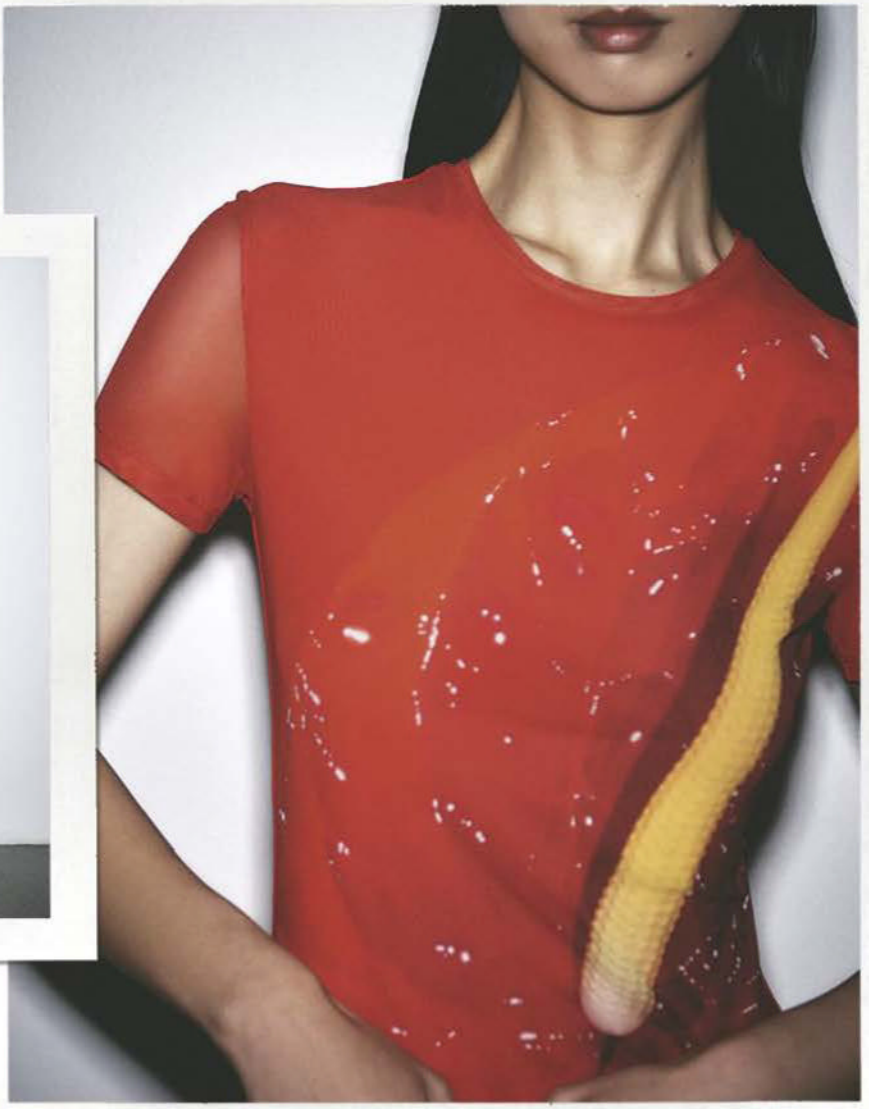
BALENCIAGA dress and pantaboots, both P.O.A.

RALPH LAUREN top, $1,299, skirt, $2,999, and shoes, $1,499. BULGARI ring, $8,050.



LOEWE dress, $1,850.

WORDS: JONAH WATERHOUSE HAIR: RORY RICE
MAKE-UP: CHERRY CHEUNG MODEL: YIXIN ZHAO
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Code red

The colour of the moment is a lipstick shade that imbues wardrobe staples with an immediate vitality. Courrèges's vinyl skirt and slick Loewe anthurium dress are future classics; unmissable glamour.

High times

Elevated in more ways than one, the vertiginous platform returns at dizzying heights, anchoring a look without compromising on drama.

BALENCIAGA pantaboots, P.O.A.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

RALPH LAUREN platforms, $1,499.
CARTIER ring, $5,800

FENDI pants, $2,790, and platforms, $1,490.

VALENTINO GARAVANI platforms, P.O.A.
TIFFANY & CO. ring, $1,900.

CHRISTOPHER ESBER dress, $995.
TIFFANY & CO. earrings $1,500,
and bracelet, $32,300.

Pillar of strength

Cut an indomitable figure in a statuesque column dress, which lengthens the silhouette while purring with feminine power.

YVES SAINT
LAURENT dress,
$4,245, briefs, $595,
sunglasses, $985,
earrings, $1,895,
and shoes, $1,480.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

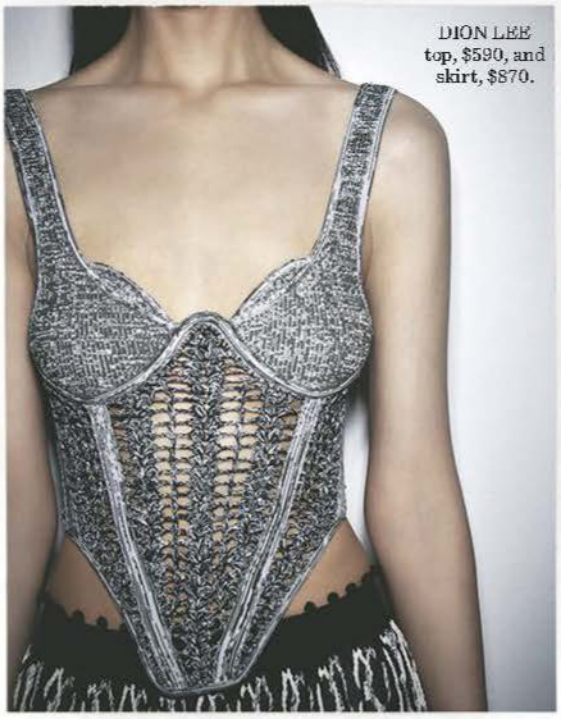
HERMÈS top, $6,405, pants, $13,795, and bag, $10,165. CARTIER earrings, $12,200. NEUMER belt, $265.

By a thread

Woven pieces tell a story of craftsmanship. Crocheted, looped, roped and netting the body, these detailed pieces flip a homespun feel with a modern edge.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

MIU MIU
top, $1,200.
SUNDESSI
dress, worn as
a hood, $190.
MEADOWLARK
ring, worn
as headpiece
clasp, $359.



DION LEE
top, $590, and
skirt, $870.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

One-sided

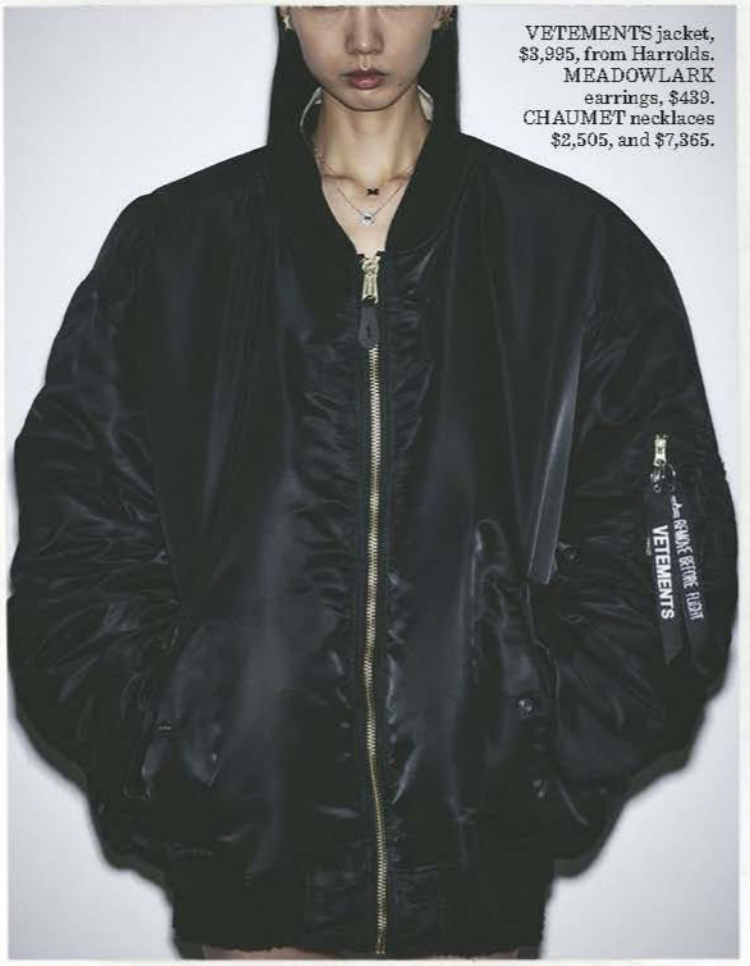
Asymmetric hemlines are part of a thoughtful deconstructed approach to design and add an idiosyncratic leg-flattering twist.

Above: SPORTMAX skirt, $2,660, and shoes, $1,230. BULGARI rings, $6,850, $8,900, and $8,500. **Left**: GUCCI jacket, $5,745. LICHEN skirt, $265.

Scan the QR code to shop *Vogue*'s edit of the best of the trend.

SONG FOR THE MUTE jacket, $2,195, and shorts, $645. 6 MONCLER 1017 X ALYX 9SM jacket, worn underneath, $4,165. PASPALEY earrings, $6,540. GUCCI bag, $4,645.

CHRISTIAN DIOR jacket, $9,400, and skirt, P.O.A.



VETEMENTS jacket, $3,995, from Harrolds. MEADOWLARK earrings, $439. CHAUMET necklaces $2,505, and $7,365.

JAMIE HEATH
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

LOUIS VUITTON jacket, $8,850.

Zip code

Unbeatable versatility and comfort have seen the bomber jacket return as a wardrobe hero. The best blend of tradition and modernity.

Leading curve

Maria Grazia Chiuri's Dior takes emblems of womanhood and bends them to her contemporary vision, like Catherine de' Medici's spool heel, recast as a modern-day heroine's vertiginous Mary Janes.

CHRISTIAN DIOR shoes, $2,150.

ART DIRECTION ARQUETTE COOKE **STYLING** MIGUEL URBINA TAN **PHOTOGRAPH** ANNA POGOSSOVA

WORDS: ALICE BIRRELL
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Forging ahead

Young risk-taker, rule-breaker, renegade luxury scion. Everything 31-year-old Alexandre Arnault does at Tiffany & Co. is being scrutinised, including the jeweller's next big move – the unveiling of the revamped New York store. By Alice Birrell.

PHOTOGRAPHS YOSHIYUKI MATSUMURA

Tiffany & Co.'s executive vice president of product and communications, Alexandre Arnault.

Mementos in Alexandre Arnault's office.

Two years after Alexandre Arnault made news securing Beyoncé and Jay-Z for Tiffany & Co.'s ad campaigns, when he first became the executive vice president of product and communications at the American jeweller in 2021, and after procuring numerous collaborations with icons of culture and fashion in the same short period, he is making a surprising admission. "It's hard," he says.

He's speaking about remaining at the nexus of the zeitgeist and luxury as he guides the house's messaging and new direction – a demanding job that can't leave room for much else. Arnault was appointed after the Louis Vuitton Moët Hennessy conglomerate added the luxury jeweller to its stable of brands, one with an over 150,000-strong workforce globally and that has made his father, LVMH chairman Bernard Arnault, the richest man in the world. On the day of writing, Arnault senior's net worth has exceeded US$200 billion for the first time.

From his New York office, dressed in a light blue button-down and readying himself for the grand unveiling of the flagship in a few weeks – the 1940-opened Fifth Avenue boutique and arguably one of the world's most famous stores, has undergone a five-year renovation – he reframes keeping abreast of the goings-on in culture, though hard, as part of his job. "I'm super-passionate about all these topics, so that's something that I really try to find the time to stay connected to. Whether it's through people I know, or through blogs or newspapers or even just social media. It is, I believe, the most important thing to stay relevant."

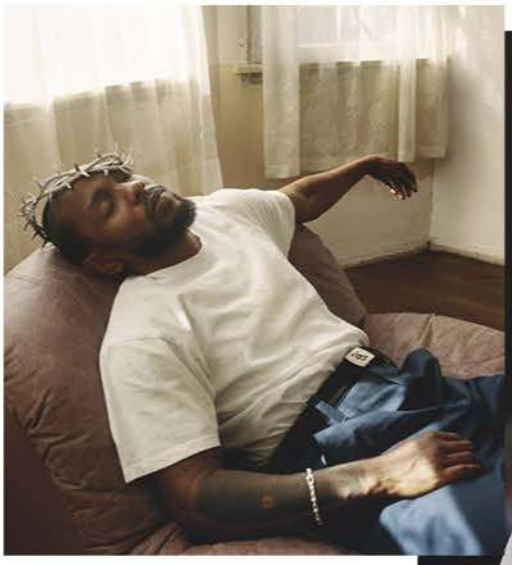
At only 31 years old, relevance is his unofficial remit. Since Arnault started, Tiffany & Co. has gone from dwindling sales approaching the 2020s, to being the largest contributor to LVMH's growth over the past two years, according to Euromonitor. His blend of openness and honesty about the task at hand, coupled with a shrewdness beyond his years and an appetite for bold moves, has seen him heralded as a new force in luxury.

Having witnessed Arnault's capabilities in tapping cultural tastemakers – a quick inventory takes in Pharrell Williams, Kendrick Lamar, Supreme with a rework of 'Return to Tiffany', bags with Fendi, sneakers with Nike, and brand ambassadorships with Hailey Bieber and Blackpink's Rosé – the store is the next reveal of the jeweller's grand vision for its new direction.

"With this opening, I'm very excited to show the world how we're really paving the way forward," he says with signature composure of the first renovation in the boutique's 83-year history. So momentous is it, given the store's place in the collective consciousness, according to the brand, it's being dubbed 'Landmark', so as not to confuse it with any other flagship in a more than 300-strong global contingent. He's been visiting weekly to check on progress and, though the renovation was inherited from previous owners, beginning in 2019, the new leadership set about burnishing it to reflect the new brand vision. "Every wall has a different texture, every carpet has a different motif. It's pretty remarkable; there's more detail put in there than anyone would put in their house," Arnault says.

Over 10 floors, the Peter Marino-conceived boutique will allow visitors to experience a restaurant serving contemporary American fare cocooned in Tiffany-blue walls, view archival pieces on displays and high jewellery artisans at work, and peruse galleries, each housing iconic collections. Among them, Paloma Picasso, Jean Schlumberger, credited with rejuvenating the house's designs in the 1950s, and Elsa Peretti, whose ergonomic organic shapes are echoed in the five-story central cerused oak staircase. The uppermost floors are given over as exhibition spaces and one residential space for private appointments with VIP clients.

Taking pride of place, too, is art. It's a personal love for the executive who, though he studied computer science at →



Clockwise from top left: Kendrick Lamar in a custom Tiffany & Co. titanium crown set with diamonds for the cover art for his 2022 album, *Mr. Morale & the Big Steppers*; the jeweller's collaboration with Fendi to create limited-edition bags for resort '23; Nike x Tiffany & Co.'s silver whistle pendant and packaging; a Tiffany NFT; Rosé in a Tiffany & Co. campaign.

"We took risks, we did things that worked, we did things that

Télécom ParisTech and later completed a masters from École Polytechnique, is also an accomplished pianist. There are 40 contemporary works in all, including by Damien Hirst, Richard Prince and James Turrell – some acquired by the house with Alexandre's involvement, who has been visiting galleries and making new connections with artists. "I think it's going to be one of the most impressive art collections built by a single store in the world," he says with conviction. "It also allows us to bring Tiffany back to something that's higher than just selling." A crowning jewel, now something of a talisman, is *Equals Pi*, the robin's egg-blue coloured 1982 Basquiat work Arnault purchased as a first move and helped him convince Jay-Z and Beyoncé, art collectors, to join the About Love campaign. He smiles now when it's mentioned.

Are any works particularly emblematic of where Tiffany is headed? "I mean the Basquiat painting, for sure. Obviously, there was a lot of conversation around it; is it Tiffany Blue, is it not Tiffany Blue? The truth is, we don't really care, but this mystical element of having a painting … from one of the greatest artists of all time, who happened to also be a New Yorker, is very important to us."

Arnault understands a branding pay-off, the contemporary lustre that comes from placing your company in league with big names in spheres beyond the jewellery category. But it only works, he stresses, when it's genuine. "When you hear Rosé say that she's always wanted to have Tiffany blue boxes since she was 13," he says. "[Or] when you speak to Pharrell about jewellery," he adds of the musician and now men's creative lead at Louis Vuitton, "he knows more than many people at Tiffany because he's been obsessed with it since the dawn of time … authenticity is key for us and really shows where we're going to in the future."

When people leading conversations wear your pieces – like Lock, the brand's first ever unisex design and current focus (Arnault is wearing one when we speak) – there's an unspoken understanding that you share values. In the above cases, a taste for innovation, innate style, a feel for what's next.

Arnault, the middle child of five growing up in the foremost family in luxury, had the best training to develop this kind of prized and nebulous intuition. After studying at the same university as his father, at just 24 he was appointed CEO of German luggage company Rimowa.

Now, unlike then, he's not just being thrown in the pool, "without knowing how to swim and just figuring it out". Yet at Tiffany, he's still chartering waters the 186-year-old jeweller has never accessed, those that draw on his tech-inclined side, like cryptocurrency, producing NFTs that have sold successfully, and right now experimenting with AI – "I'm trying to understand as much as I can how it can impact our business positively. I don't have the answer yet, but we're playing around with it."

Founded in 1837 by Charles Lewis Tiffany, the jeweller started as a high-end emporium, run in conjunction with school friend John Young, selling stationery, purses and French soaps. After striking out on his own, Tiffany soon made a name as a purveyor

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Clockwise from top left: A billboard for the unisex Lock bangle; Tiffany & Co. gold Lock bangle set with diamonds, $54,500; Jay-Z and Beyoncé in the About Love campaign, the first under Tiffany's new owner, with Basquiat's *Equals Pi*; stills from that campaign; Hailey Bieber for Tiffany; Pharrell Williams (left) with Alexandre Arnault wearing the diamond sunglasses made for him, above centre.

didn't work, we did things that worked super-well and got criticised"

of fine diamonds and precious gemstones, many purchased from Europe, alongside Patek Philippe watches. In 1878, he acquired the 128.54 carat yellow Tiffany diamond for $18,000 (it is guessed now to be worth more than $40 million). In the Gilded Age, metals and stones started being sourced domestically for an increasingly patriotic customer base. Since then, the American connection has been unwavering: Tiffany designed the seal on the US $1 bill, long furnished the White House with porcelain and made the invitations for the opening of the Brooklyn Bridge.

It's something French-born Arnault took time to connect with. "Two or three books that my co-workers gave me on day one or two, I read to understand the presence and the importance of Tiffany in American people's mindsets," he says. He vox-popped people at every social encounter, asking what they associated with Tiffany. Many said silver, cherished gifts to mark milestones. Of the brand's near 100 US stores, "I tried to see most of them. These things kind of go to your gut and make you understand what it's about and how American it is."

These deep roots presented opportunity, but also challenge. "When you have such a machine, it's very difficult to move the needle," he acknowledges. "So, we took risks, we did things that worked, we did things that didn't work, we did things that worked super-well and got criticised," he states, alluding to some efforts, such as the Not Your Mother's Tiffany campaign, a line some said alienated existing customers but actually boosted silver sales.

Though he's pegged as the renegade risk-taker, the instinct for agitating in just the right way, he says, is constantly developing. "I think the importance of social media today is not the same as it was five years ago and that needs to be taken into account," he offers. "You see what happens today, and I'm not going to name any other brands, but the slightest thing you could do wrong can have an enormous backlash for your company and throughout the world."

In that vein, the next move will be grounded, surprisingly, in the past. "High jewellery is the biggest one," he nominates. If high jewellery is to jewellers what couture is to fashion houses, Arnault, in noting Tiffany is "the high jeweller of the kings", is seeking to further elevate the brand at the same time as he is adding a streetwise gloss. "Because we are a high jeweller, and we have been since 1837, and people didn't know us for that." He's quick to point out that Tiffany owns the French crown jewels – Charles Tiffany bought a third of them in 1887 at an auction at the Louvre, identifying a nascent fascination and emotional connection with exceptional gemstones.

Arnault is exhibiting similar instincts, but for his own times. Along with flagging that we're yet to see what's to come in high jewellery, and an as-yet-unseen revamped homewares line, led by Lauren Santo Domingo, he's initially unsure how far the long-term vision extends. "It's an interesting question, but obviously we don't have limits," he says. "If we speak again in two, three years, I think this will be much clearer." There's a restlessness under that composed exterior, even though so much has been achieved in just two years. He pauses briefly, before zeroing in: "At the beginning. We're at the very beginning." ■

Eternal hold

As an appreciation for enduring style grows, we begin to spotlight icons of design. Two revered Hermès pieces, with a common history, are our first collector's pieces.

ART DIRECTION ARQUETTE COOKE **STYLING** MIGUEL URBINA TAN **PHOTOGRAPHS** JAMES TOLICH

HERMÈS Birkin, top left, $22,245, and HERMÈS Kelly, top right, $13,555.
Right: Grace Kelly with her namesake Hermès bag in the 1950s.

Though each stand on their own as a colossus in fashion, the Hermès Birkin and Kelly are progeny of the same root. Before the Kelly – previously called *petit sac pour dame*, but renamed after ardent fan Princess Grace wouldn't let it out of her grasp since she clutched it onscreen in 1955's *To Catch a Thief* – there was an even earlier iteration. One quick google hit and does early 20th century *Haut à courroies* look familiar? Sensibly built to house heavy riding boots and the heft of a saddle, its trapezoidal generousness and gleaming hardware clasps look Kelly-esque, but more closely mirror a 1984 iteration, which went on to become one the most sought-after bags ever made. The Birkin, sketched by Jean-Louis Dumas for a gamine Jane decrying to her jetsetting seatmate that no bag would fit her life, was shorter than the *Haut* but still with enough room for books, baby bottles, worry beads, love letters – a woman's life. Today, both the Birkin and Kelly remain relatively unaltered, immutable symbols of luxury. And with bags working their way up investment indexes, they're worthy of the considerable financial outlay; a Birkin, for one, is proven to be a sounder investment than gold.

WORDS: ALICE BIRRELL PHOTOGRAPH (KELLY): GETTY IMAGES
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Preview from Speed's forthcoming collection, Tears of the Oasis.

Alvi Chung, founder of Speed.

PORTRAIT: EVERY LAST SECOND IMAGES: DUC THINH DONG

Renegade spirit

Vogue Vanguard, an ongoing series, celebrates the game-changers and innovators breaking new ground. Here, the emerging guard of designers with singular visions, leading a shift at Australian fashion week.

WORDS JONAH WATERHOUSE

Alvi Chung

Australia's sprawling landscapes have long provided inspiration for creatives. For Alvi Chung, founder and director of emerging label Speed, a visit to Kaba Kada, or the Daintree Rainforest, planted the seed for her upcoming debut solo show at Australian fashion week. She describes the collection through a lens of "mystic fierceness"; sinuous skirts, crop tops and jackets channel the beauty of north-east Australia's rainy terrain, along with Speed's curved-hemline shirts, which take visual cues from winding mountain roads.

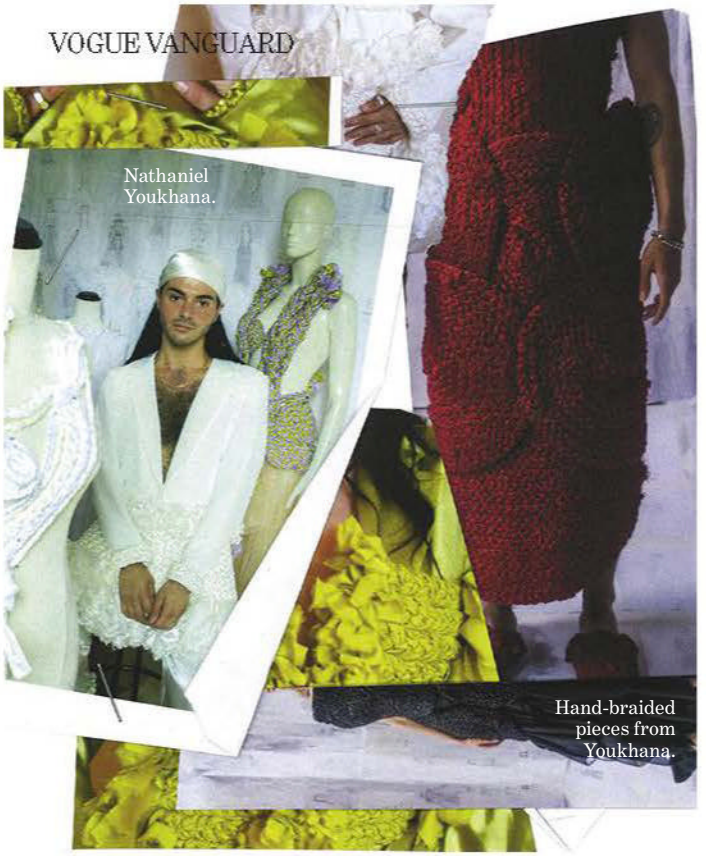
"Since the beginning of the label in 2018, only sustainable or remnant fabrics have been used [by Speed], and often they are from other designers," Chung says of her pieces, which are made from regenerative hemp, cacti-based faux leather, and offcuts of garments from now-defunct label Raf Simons. Nature is at both the start and end of her process.

Chung taught herself garment-making skills before deciding to study fashion in 2016, and worked at luxury boutique Harrolds, which would become Speed's first stockist in 2020. Despite the structure of her shirts, raincoats and blazers, each is designed for everyday wear and Chung has garnered a loyal support base who are eagerly anticipating Speed's debut show.

"I've met many great characters who have [said] that wearing my garments has empowered them," she explains. "This is where the label's name Speed comes from – a feeling of confidence."

Besides the outdoors, nonconformist Japanese designer Yohji Yamamoto is a major inspiration for Chung, showing her the strength fashion can provide its wearers. "[Yohji's] courageous silhouettes are sharp and very wearable and enticed me to challenge the concept that a career couldn't be established from creativity," she explains.

This year's Australian fashion week includes several names who, like Chung, are showing for the first time and documented on the following pages. "It's very encouraging to see how supportive the new guard of creatives are of each other, and that there is no gatekeeping," she says of other young designers, many of whom she calls friends. "I have met so many other local creatives and we're keen to see the community flourish." →



Nathaniel Youkhana.

Hand-braided pieces from Youkhana.

Nathaniel Youkhana

Most creatives search far and wide to find their community, but fashion designer Nathaniel Youkhana's formative supporters were there from the start.

"As a child, my grandmother let me use her fabrics to create outfits for my Barbie dolls. I'd trace the stencils of the beautiful models on her pattern slips, then create new outfits," the 32-year-old shares of growing up in an intergenerational Assyrian-Italian home. "It was glamorous. She was glamorous. My heritage was glamorous."

One look at Youkhana's work – genderless gowns and mini-dresses in an array of colours, all with intricate woven fabric that's become a signature – and you can see that the notion of glamour has stuck.

"To construct a garment, I tear strips to weave anywhere between hundreds to thousands of braids, each created and manipulated by hand," he explains of his design process, which leaves no two looks equal. With each outfit a show of high drama, it's little wonder Youkhana's work has been embraced by Australia's queer community; drag queens and those in the queer ballroom scene sport the designer's work for performances. Youkhana also crafted a multicoloured dress for queer designer Iordanes Spyridon Gogos's runway show last year, modelled by media personality and DJ Flex Mami. In Youkhana's words: "I see my work and clothing as conduits through which I can help others develop a powerful sense of awareness, expression and self."

Cameron Hill

Cameron Hill has prepared her whole life to be part of a fashion show. "I spent most of my childhood playing dress-up and styling my younger sisters, putting on runway shows with ABBA as the soundtrack, of course," the University of Technology Sydney graduate recalls. Now that her work is showing in 2023's Next Gen runway at fashion week in May, the dreams of Hill's youth have materialised, but the pieces – from fine-knit dresses to bouclé trench coats – embody sophistication of the grown-up kind.

"The silhouettes are of a simple, elongated and draped nature, allowing the pieces to fall naturally on the body and [provide] a sense of comfort and ease," she says of her knits, made from merino wool, organic cotton and silk mohair. Colours like cream, beige and light blue are chosen for their calming qualities, while her jackets and beanies have a cocooning effect.

After finishing her honours degree in 2021, Hill knows how it feels to design for a changing world and is mindful of the space she wants her work to occupy. "I can see that there is a growing awareness, among both designers and consumers, of the importance of understanding the process behind how clothing is made," she says. "Consumers are beginning to appreciate and accept the higher price points that come with locally made, ethically produced garments."

Cameron Hill, surrounded by her signature wool and knitwear.

Phoebe Hyles, centre, and personal imagery of work with Romance Was Born and Nicol & Ford, as well as her own jewellery designs.

NATHAN ANGELIS, GETTY IMAGES, AVAN PODHAJSKY, BRAD SPENCER

Phoebe Hyles

Accessories are the unsung heroes of many great fashion shows, and it's creatives like Phoebe Hyles who bring them to life. Raised in rural New South Wales, interests in fashion, art and sculpture eventually led her to designing accessories. She now lends her whimsical vision to some of Australia's most influential brands, making everything from headpieces to Art Deco-inspired necklaces. "At one point [last year], I had Ken Done's paint pallets on my dining table to turn into hats," she says of working on his collaboration with Romance Was Born for resort 2023. "I was just in awe."

Aside from focusing on her made-to-order pieces, which reinvent antiques and found knick-knacks in the form of whimsical regalia, Hyles will work with Nicol & Ford at this year's fashion week, after creating the Baroque-inspired accessories from last year's show. "Without giving too much away, you can guarantee some signature revealing draping, and a bonnet or two!" →

Centre: Xixi Wu in one of her own designs. **This image and below**: Pieces from Wu's Interset and Shuāng collections. **Top left and far left**: Designs from Wu's upcoming Australian fashion week collection.

Xixi Wu

Some designers make bold, bright pieces to lend confidence to wearers, but Xixi Wu has a different approach. The 25-year-old, whose brand Xi Wu Studio will have its debut solo runway show at Australian fashion week, has an aesthetic rooted in fluidity and adaptation. Dresses, blazers and shirts are cut to appear undone, but can be tied to adjust to and accentuate the wearer's shape.

"I have a strong focus on the versatility of the garments I create, so the pieces can live multiple lives by adapting to any setting, body and identity," she says of her practice. Growing up between China and Australia, Wu's intersectional childhood informs the multifaceted nature of her work. Her use of a new water-resistant wool, as well as laser-cut accoutrements by jeweller Nadia Ridiandries, shows the brand's innovative approach extends beyond versatile tailoring to create a forever wardrobe.

"For me, Xi Wu has always had a strong identity in creating timeless pieces that are functional and transformative," she explains. "Each of my pieces protests the scary reality of fast fashion."

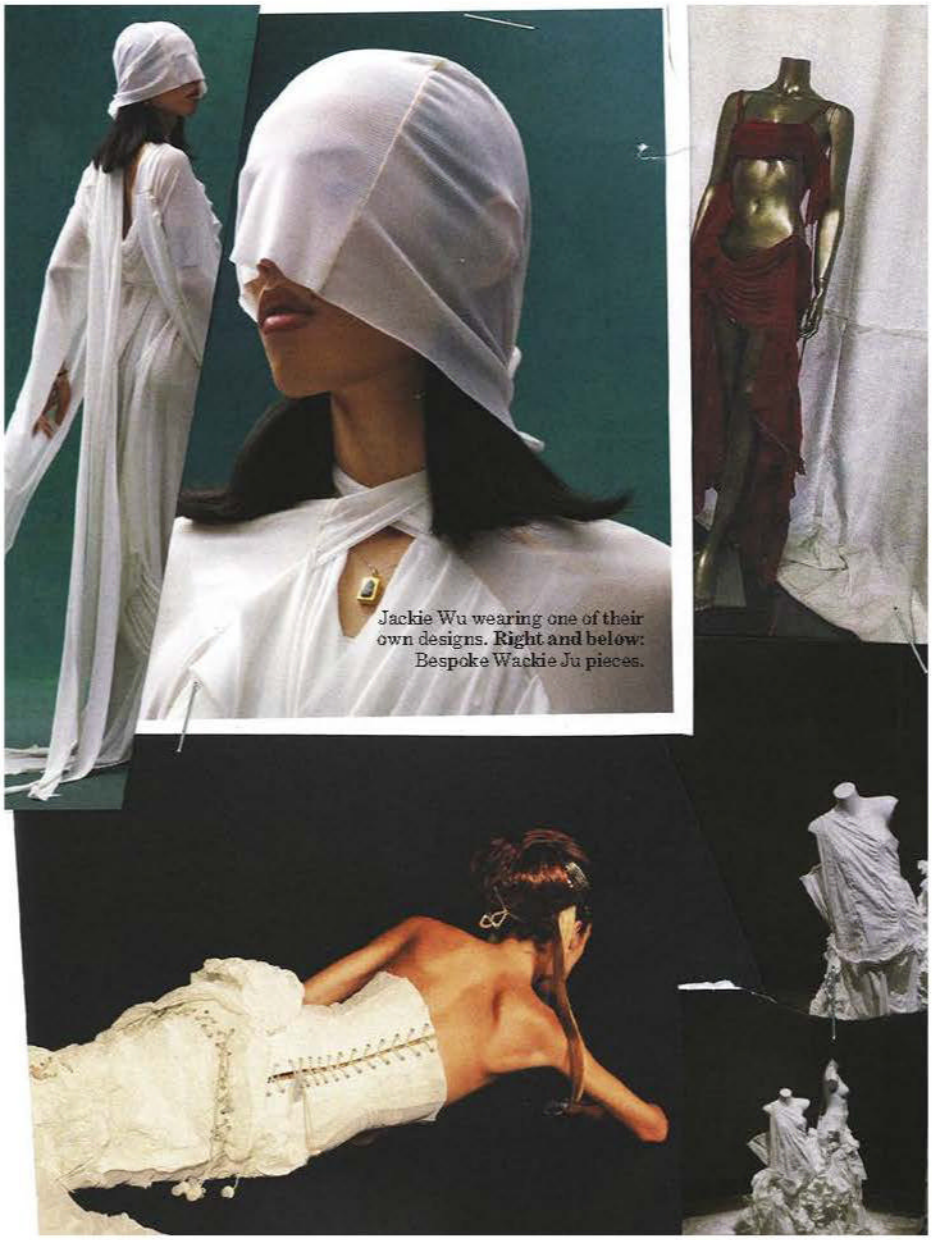
NATHAN ANGELIS, JO DUCK/IMG
MYLES PEDLAR, BOCHENG SI

Jackie Wu

The work of Jackie Wu, enigmatic founding designer of Wackie Ju, is equal parts delicate and daring. Wu makes the decision to go without showing their face and there's a considered reason why.

"I wish to use [my brand] to make a safe space for the under-represented queer and migrant communities," Wu, a trans migrant from China, says. Nonetheless, their own eccentricity shines through in the pieces, which swing from flowing ruffled gowns to risqué G-strings linked by their signature floral motif. In their words, "I consider my work as the extension of me, which has adopted my humour, my passion, my struggles and my belief."

Wu's fashion week show will feature a mostly queer cast, offering solidarity to trans and gender non-identifying people in the face of adversity. Their admiration for Alexander McQueen is visible in provocative, textured glamour, but Wu is undoubtedly driven by their own unique journey, passions and dreams. "In the age of Michelle Yeoh winning critically acclaimed awards, the idea of 'dreams can come true for anyone' is resonating with me."



Jackie Wu wearing one of their own designs. **Right and below:** Bespoke Wackie Ju pieces.

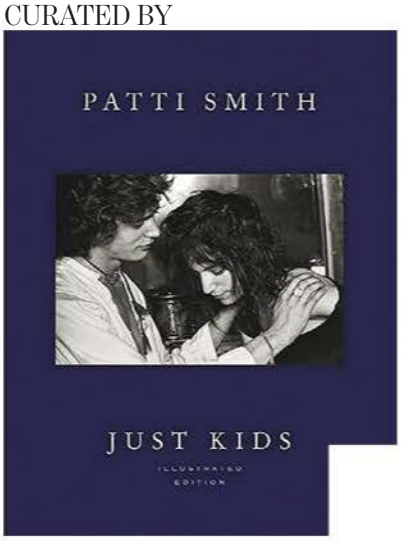
Paul McCann with his accessories and embroidered dresses.

Paul McCann

"Since colonisation, First Nations Australians have not had the luxury of looking grandiose," says Marrithiyel artist and 38-year-old designer Paul McCann. "Our lands and our culture were denied to us, and we were given rags to wear, surviving over two centuries as third-class citizens in our own country."

The historic and continued oppression of Indigenous Australians plays a key role in McCann's work. Through intricate ball gowns adorned with artwork, handmade gumnut appliqués and other quintessentially Australian motifs, the designer makes up for lost time, spotlighting First Nations culture through unmistakable grandeur. A former career teaching art to First Nations prisoners inside Victoria's prison system helped McCann understand the unifying power art can provide.

"For me, I feel I'm making up for lost time in a way by dressing my people in these opulent gowns and handpainted tuxedos … knowing that in the fashion world, these looks are deemed as high fashion works of art," he says. It's no wonder McCann's pieces have been fixtures of both the inaugural and sophomore First Nations Fashion + Design shows at Australian fashion week. The green gumnut gown worn by drag artist Felicia Foxx in 2021 has also since been acquired by the National Gallery of Victoria. ■



"This is my favourite book. It's something I read over and over again." *Just Kids* by Patti Smith.

Above: Steve Lacy's *Gemini Rights* album is on high rotation for the actor.

Kravitz's style is anchored in understatement and keepsake accessories. "I'm drawn to both feminine clothes and colours and then really masculine and baggy [silhouettes]."

TOTEME shirt, $900. Left: SAINT LAURENT sunglasses, $605.

Zoë Kravitz

The actor nominates the things inspiring her in the worlds of culture and style this month.

For all that's been written about Zoë Kravitz's style and her seemingly perfect balance of feminine ease and masculine cool, her method is simple: "Checking in with yourself first," states the 34-year-old, who will be making her directorial debut late this year with the provocative *Pussy Island*, a feminist lens on the power dynamics in billionaire tech circles. "People should dress not based off a trend, but [for] what they want to express. Sometimes I just wake up and feel more masculine and I want to channel that."

She dresses in stages, too, preferring pieces to become "kind of melded together" with her body. "When I put something on, I leave it on for a month," she says of jewellery, including her Omega timepieces, for which she is an ambassador. "It's weird. A lot of friends of mine are like, 'How do you sleep in chunky rings and things?' But I do."

She's also big into craftsmanship, as evidenced by her curation of classic pieces with a modern slant. "I think that's one of the hardest things to do," she says of the ability to evolve while holding onto heritage. "A lot of the brands that I work with do that beautifully … just kind of staying true to what [they are] and at the same time learning how to play and grow and try new things."

JIL SANDER jacket, $4,379.

SAINT LAURENT jeans, $1,175.

"For night events I prefer a smaller watch or something kind of bright and gold so that it feels like a statement piece." OMEGA Seamaster Aqua Terra watch, $25,225.

On talismans: "I wear the same jewellery because it kind of just becomes you at that time," Kravitz says.

From top: AGMES ring, $1,265; MONDO MONDO ring, $220.

WORDS: JESSICA MONTAGUE PORTRAIT: GETTY IMAGES
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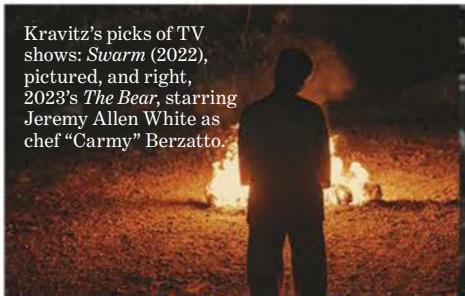
MANOLO BLAHNIK shoes, $1,125.



Kravitz's picks of TV shows: *Swarm* (2022), pictured, and right, 2023's *The Bear*, starring Jeremy Allen White as chef "Carmy" Berzatto.

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Charlotte Lynggaard, and right, the inspiration board in her office.

Family lore

Beloved Danish jewellery house Ole Lynggaard marks its 60th anniversary celebrating a journey of exquisite craftsmanship that spans generations. Clare McInerney visits the Lynggaard's world.

At first glance, Charlotte Lynggaard's desk could be the workspace of a botanist. A spindly, fossil-like seashell here, an anatomical sketch of a flower there – intricate treasures carefully foraged from the natural world.

We're in Charlotte's office atelier, an expansive space with lofty ceilings and light timber floors. Sunlight seeps through the many windows which overlook the surrounding Hellerup area of Copenhagen. Here, the headquarters of Danish fine jewellery brand Ole Lynggaard are housed across several handsome heritage buildings. Charlotte, the brand's 56-year-old creative director, sits behind her desk in simple striped knitwear and denim, her dark blonde hair swept back in a low bun, a cluster of softly gleaming gemstones – her own designs – at each earlobe.

To Charlotte's right is a large wooden pinboard laden with an eclectic overlap of clippings, drawings, swatches and, of course, pictures of the Lynggaard clan: the very essence of the company. This is my mother, Karin," she says. "And this is my father. Quite a handsome guy, I would say!" Charlotte, smiling, points to a photo of Ole Lynggaard, taken in the early 1970s.

It has been 60 years since Ole Lynggaard started his namesake fine jewellery company, setting in motion one of the greatest Scandinavian design houses; a brand whose influence would stretch across the world and infiltrate the branches of the Lynggaard family tree for generations to come.

Many of these precious older photos of the Lynggaard patriarch Ole, together with his wife Karin, have come to light as the family sift through and curate archival materials for the upcoming anniversary proceedings. For its diamond jubilee, Ole Lynggaard will serve up a showcase of the craftsmanship that has earned the house international admiration. A range of iconic fine jewellery pieces dedicated to the anniversary, including a new Funky Stars collection, will be unveiled. And in perfect symbiosis with the jewellery is a special line-up of couture dresses by Charlotte, together with her 26-year-old daughter Sofia, designed as an exquisite canvas to complement the jewels.

The family is also spending time tracing the Ole Lynggaard story back to its beginnings in 1963. "Over the years, we have created so many things," Charlotte tells me. "Now, we are journeying through the archives to sort through and categorise everything. "My son came in the other day, he's here very often," says Charlotte, referring to the youngest of her three children, 22-year-old Julius. "He was wandering around the office and said, 'Mum, I just can't understand it. Grandad was basically my age when he started the company, on his own!'"

Charlotte Lynggaard and her team in 2003.

A portrait for Karin Lynggaard from the 1960s.

An evil eye in diamond setting.

Placing the diamonds in a piece from the Funky Stars collection.

RASMUS MOGENSEN
COURTESY: PR OLE LYNGGAARD COPENHAGEN

Ole was indeed a fresh-faced 20-something when he established the brand. Inspired by his parents who owned two fine jewellery stores, Ole channelled his love of sculpting and drawing into goldsmithery training in the late 1950s. Then he travelled for five years, studying metal-shaping in Germany, visiting workshops in New York and Paris, and absorbing experiences in Africa and Asia, where encounters with elephants sparked his enduring fascination with the animals. Back in Copenhagen, he rented a combined workshop and office in Hellerup and got to work.

Eschewing the traditional techniques that he had learned in his formal training, Ole instead opted to create deeply personal pieces that incorporated his affinity for organic and graphic elegance, usually with elements drawn from fauna. More often than not, his pieces were dedicated to Karin, his lifelong muse. The pair have been married for almost as long as the brand has existed. "It always started with her," Charlotte reflects. All-in family involvement seemed instinctive from the beginning. Søren Lynggaard, the 53-year-old son of Ole and Karin, now the company's CEO, says he and sister Charlotte would travel with their father as children. While Søren helped to clean the jewellery workshop after school, Charlotte first became involved as a teenager, modelling in Ole Lynggaard's campaigns in the 1980s.

Søren tells me there was "no pressure, no expectation" for either of them to enter into the Ole Lynggaard fold, but both found their own natural pathway there. Charlotte wanted to foster her boundless artistic skill, which includes sewing, drawing, painting, knitting and sculpting (alongside being a trained goldsmith), while Søren proved to have a head for business. In 1994, both made official strides into the company, with Charlotte launching her inaugural Bees & Flowers collection, and Søren appointed as production manager.

With Charlotte's arrival came a more feminine DNA to the jewellery designs. Charlotte had a clear creative vision that complemented her father's, but she wanted to create her own expression. She had developed an experimental style in her artistry, working bravely with textiles and paints, but the permanence and value of fine jewellery was daunting. "There's something serious about gold," she says. "You think, 'This is going to stay like this for hundreds of years!'" But she quickly became confident with the precious materials, going on to design a multitude of pieces for Ole Lynggaard each year.

While Charlotte brought a newer – and highly successful – aesthetic into the Ole Lynggaard house, she was always aligned with her father's unwavering focus on design integrity and quality craftsmanship. "Any jewellery that comes out of this house has to be a piece that I put on my hand and think: 'Wow, this will be a piece that I can wear forever,'" she says. Together, over the past 35 years, the father and daughter duo have brought the world glistening 18-carat-gold hand-hammered masterpieces, architectural treasures dotted with diamonds and pearls and iridescent gemstones: waxy-soft amber, intense tourmaline, lustrous moonstones and aquamarines. "We have a special light in Scandinavia. We need the colours," Charlotte says.

And now, fresh energy has again arrived in the creative team, as Charlotte's daughter Sofia – who bears an uncanny resemblance to her mother – joins the design ranks.

While the anniversary couture dresses mark the first official collaboration between mother and daughter, Sofia has already made significant advances in her fine jewellery career at the atelier. Just like her grandfather, Sofia spent time overseas before getting started, with the majestic waters of Australia serving as her creative wellspring. "I went to the Great →

Ole Lynggaard in the 1980s, and right, his daughter Charlotte in the artisan workshop in the 90s.

Ole and Charlotte at the brand's atelier today.

"It's really important to have this respect and, of course, love. We are always saying: first family and then company"

Barrier Reef and fell in love with the whole new world that opened up for me under the water. I got so much inspiration from the seaweed, the corals, the funny fish and the movement," she tells me. "A world that's always in motion." Naturally, her debut fine jewellery collection, titled Young Fish, dives into oceanic depths.

Charlotte and her daughter are also unified in the clarity of their creative vision, almost to a fault. "It's truly a gift to work closely with one another," Sofia says. "But when we both have a clear picture of how something should be, we can end up guiding someone in two different directions. It can be tricky, but we end up just laughing about it." Charlotte, however, is hyper aware of allowing Sofia the room to grow. "My father has always been very good at giving me space," she says. "I want to see if I can be just as good to Sofia as he was to me. I hope I am. She has good taste. She knows what she's doing."

You can feel how much respect the family holds for each other. In fact, it's the one thing that Charlotte calls out as the magic ingredient to balancing their professional and personal lives together. "It's really important to have this respect and, of course, love," she says. If Charlotte's lofty atelier is the creative heart of the Ole Lynggaard headquarters, then figuratively, the onsite workshops are the dextrous hands. Within, 40 goldsmiths are seated at rustic wooden desks, peering down into microscopes.

Together with Johannes, the company's head of product development and quality, we wander through the workshops. The atmosphere is cheery but their focus is razor-sharp as they work against the clock to create the new Funky Stars pieces. "Charlotte saw that we needed something more flash, more rock and roll, so she made these stars," Johannes tells me. "She has a vision and then nothing else matters."

It's no exaggeration that Funky Stars will push the boundaries of the goldsmiths, and the fine jewellery industry, to a new level. To achieve a continuation of diamonds through to the point of each star, the diamonds are impossibly small. I witness one on the finger of a goldsmith, almost imperceptible, like a sparkling speck of dust.

In the last workshop, one of the goldsmiths, Morten, introduces himself. Morten started working at Ole Lynggaard in 1975, and together with Charlotte, was responsible for the creation of the much-loved Midnight Tiara in 2009, which was specially created for an exhibition at Amalienborg Palace. Queen Margrethe II brought it to the attention of Crown Princess Mary, who requested it for her own royal rotation and has worn it routinely since. "It suits her very well, actually," Charlotte remarks.

"Our connection with the Royal Danish Court has been ongoing for many years, but we don't mention it often," says Charlotte. "It's always a very big honour to do a piece for them, because in a way, you feel like that piece becomes part of history."

A stone's throw away from the goldsmithery workshops, the anniversary couture dresses are taking shape, owing to meticulous, highly skilled hands. Tulle, silk, thin wools and lace are carefully cut, swathed and finessed, with the help of tailors who have worked with the house on various projects throughout the years, such as the haute couture dresses Charlotte created for the brand's 50th anniversary show in 2013. The fabrics have been selected from Charlotte's own collection. "I have collected vintage textiles for as long as I can remember. Silk, tulle, laces and ribbons," Charlotte says, explaining that across the collection of gowns, that "every dress is one of a kind – tailored and couture".

It's time for lunch back at the Ole Lynggaard headquarters. The convivial energy of the workshop continues into the communal dining space. Unannounced and unassuming, 87-year-old Ole walks in with Karin. Ole has a commanding but gentle presence, while Karin beams warmly at each person she passes.

On the occasion of a milestone anniversary, it's natural to look back at the journey so far, but also to look forward to the future. "Actually, we don't like to think too much about the future," Charlotte tells me. "Now, we're here." But what she does know is the plan is to keep it in the family – a decision that came to the fore for the Lynggaards recently when LVMH came knocking on their door. "We looked at each other and we said 'no'. Sometimes it's challenging to be a family business, but it's also challenging not to be a family business," Charlotte explains. "This is our home, this is our life, this is our passion. We can't help it. Our hearts beat for it." ■

RASMUS MOGENSEN
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Albert Sanchez, USA, 2019. Courtesy Albert Sanchez and Pedro Zalba

Future face

Traversing continents, emerging model Tarlisa Gaykamangu made a dream debut with a major Italian house that connected to her culture. By Alice Birrell.

It is about 15,000 kilometres from Milingimbi in East Arnhem land to Milan. That's a long way by any measure, but for Tarlisa Gaykamangu, the 21-year-old model who debuted at Bottega Veneta autumn/winter '23/'24, it was a journey that began weeks earlier. Having been approached by the Italian house's casting director, unearthed on a wide-reaching global casting effort, she needed a passport, so travelled to Sydney from her Northern Territory home to meet with her modelling agency who helped make it happen.

After 30 hours of flying, the Yolngu woman landed in Milan for Bottega Veneta, which renewed a focus on discovering beauty from all over the world and were committed to including her. "Before we had arrived … we had heard that Matthieu had researched where I came from," she says of the house's creative director Matthieu Blazy. In turn, Gaykamangu, with her aunty Liandra Gaykamangu, founder of swim label Liandra and who encouraged Tarlisa to pursue modelling, sent Blazy a video about their culture and people. "I am very proud of where I come from and to share that with Matthieu and the Bottega Veneta team was very special," Tarlisa says.

In her regular life, the model works at a community aged care and disability centre, or hunts on Country with her family. But in Milan, she slipped into the role of runway regular naturally.

Grandma Gwen, who travelled too, and Liandra, were on hand afterwards for a tearful hug, and a celebration at the afterparty, no doubt one of more to come. "We didn't stay too late," Tarlisa notes, though, thinking of the distant Milingimbi. "We had to fly home the next day."

Tarlisa Gaykamangu, who modelled for Bottega Veneta autumn/winter '23/'24 in Milan (middle, top and above), and sightseeing in the city with her grandmother and aunty.

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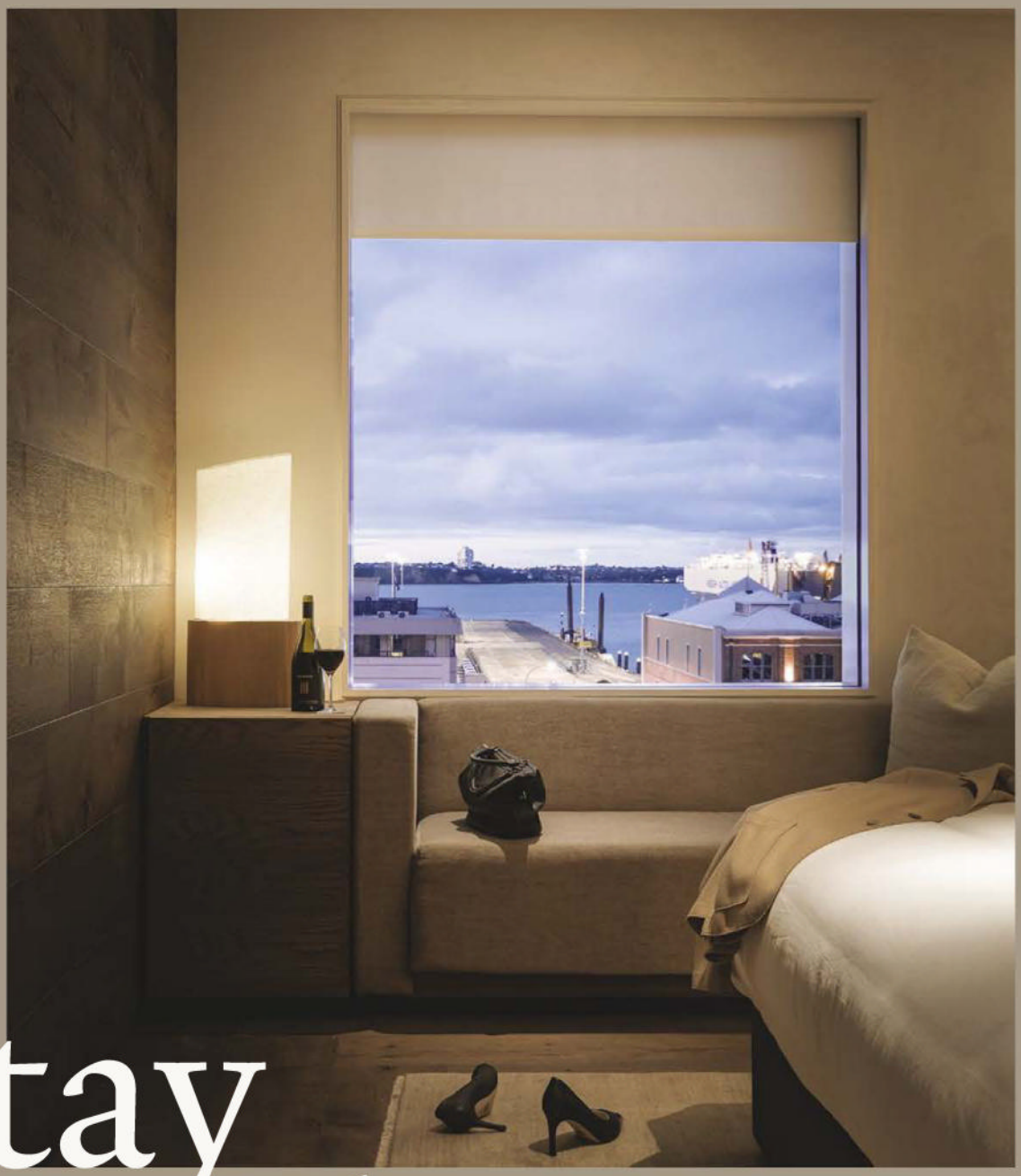

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Friends in need

A powerful new miniseries brought two of Australia's most exciting young stars, Aisha Dee and Mabel Li, together for the first time. By Hannah-Rose Yee.

STYLING EMMA KALFUS
PHOTOGRAPHS PETER VAN ALPHEN

Aisha Dee, left, wears a Chanel top, $4,730, and jeans, $3,100, both from the Chanel boutiques. Cartier necklace, $11,400, and bangle, $10,800, Tiffany & Co. bracelet, $15,500. Mabel Li wears a Chanel jacket, $13,720, and skirt, $4,400, both from the Chanel boutiques.

Look," Aisha Dee grins, angling her laptop camera to a slouchy, comfy couch in the corner of her living room in Los Angeles. "You're going to be sleeping right there, babe." The actor wants to make sure that Mabel Li, her co-star in this month's SBS series *Safe Home* knows that when she comes to LA for a holiday she'll always have a place to stay.

Dee, 29, and Li, 25, only met during the Melbourne production of *Safe Home* last year, but they're already close friends. Almost immediately, this three-way Zoom interview turns into a catch-up session. "You want the truthful answer, or do you want some bullshit?" Dee jokes, when asked how she is. "Mabel, how are you really?" (Li's polite response: "Truthfully, I'm a little bit stressed.") Dee, who broke out in a big way on *The Bold Type*, left Australia for LA at 17 and hadn't worked locally in several years before returning to make *Safe Home*; Li is the star of 2021's critically acclaimed period drama *New Gold Mountain*. But the pair bonded over drinks at Melbourne's Public Wine Shop – "and four baskets of bread", Li recalls; "They were free! So we're also frugal," Dee adds – and found kinship with each other as two women of colour in an industry that hasn't always prioritised their voices.

"I can't really think of another experience where I've been surrounded by so many other women of colour," Dee shares. She points to an episode in *Safe Home* where a supporting character, played by *Here Out West*'s Arka Das, appears alongside the pair. "We all kind of had the same moment of being like: 'Oh my god. There are three people speaking in this scene and all three of us are people of colour. And we're Australian.' Which I think weirdly adds another layer to it, because the media wants to see 'Aussie' as being a very specific thing, and as I think we all know, Australia is beautifully diverse and colourful."

Dee speaks plainly: "Usually in order to create those communities, I've always had to look outside of the jobs that I'm in, because usually I'm the box-ticker or the token girl. I think this is the first time I got to experience that community within the workplace. I didn't have to look far to find it." For Li, it's something that she has already been lucky enough to have in her career. "Ever since I've come out of drama school, I've only worked with female directors, which is wild to think about, and then most of them have been queer and a lot of them have been women of colour," she says. "I've felt such a difference in terms of safety. I don't need to explain my experience of being an actor of colour on set."

In *Safe Home*, Dee plays Phoebe, a bright, confident public relations expert who leaves a high-flying Melbourne law firm to work at a legal aid service for survivors of family violence. On her first day she meets – and initially clashes with – Li's Jenny, an astute lawyer tasked with an endless list of cases, each as desperate as the last. "My hope is that

HAIR & MAKE-UP: NISHA VAN BERKEL
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audiences walk away with a greater understanding of how insidious and subtle controls can be," notes producer Imogen Banks, the legendary creator of *Offspring*. "And how unhelpful it is to 'other' abusers, and victims, as people outside of your known and loved world. If we can create more conversation and awareness about family violence and its prevalence, that's a good thing."

"This was the first thing I read that really felt like it was exploring family violence and all the intersections within that," Dee explains. "It didn't paint it as this simplistic thing with a hero and a villain, because that's not real life. It challenged me … It also forced me to ask questions about my own life and my own history and my family. It made me go back through the Rolodex in a way that I found I just couldn't stop thinking about it. So I was like, I have to do this show, as much as, honestly, the thought of doing it kind of scared me."

One of the interwoven storylines follows a Chinese immigrant whose path to justice is continually blocked. "This story delves into survivors who are people of colour, who have different struggles, who have to navigate this complicated system, and the system fails them," Li shares. "It is really important to show just how complicated it is, and how much more complicated it can be for an immigrant or someone whose first language isn't English."

Above left: Aisha, left, wears a Jordan Dalah cape, $850, and leggings, $320. Cartier necklace, $11,400. Studio Amelia shoes, $585. Mabel wears a Valentino shirt dress and blazer, both P.O.A. Comme Si socks, $45. Ganni shoes, $330.

The series is a challenging but crucial watch. Creator Anna Barnes drew on her own history working in the sector as well as advice from psychologists and experts to craft the storylines. The project is also the first from Banks's new production company Kindling Pictures, which is dedicated to supporting emerging creatives. "I feel like I'm at the point in my career where I don't need to build a reputation for myself, which is an incredibly liberating realisation," Banks notes. "I really wanted to build up new talent." That includes creator Barnes and director Stevie Cruz-Martin as well as Dee and Li. "Aisha and Mabel are so different but so complementary," Banks notes. "On and offscreen we were lucky to have them form the close bond they did."

Every effort was made by the production team to create a safe space for cast and crew. Signs were posted in the bathroom with a phone number to call if anyone was feeling triggered. Dee champions the work of intimacy coordinator Amy Cater, who helped the cast to set boundaries between life and art. "Especially in the later episodes, coming back out of those things and being like, 'Well, I'm going to go home, I'm going to eat dinner and then I'm going to get up at 5am.' That was not going to happen for me on my own," Dee admits.

"It was really heavy," Li adds. "To prepare for this role I talked to lawyers and then I spent a day at a refugee legal aid in Sydney, and then I read all these coronary reports, because I just really needed to know what Jenny would be reading every day … Sometimes, at the end of the day, I would be a bit like, 'Woah, oh my god.'" Dee credits Cater and the female leadership team, including Banks and Barnes, for the environment on set. "They're all part of the reason why it felt so safe, and why I felt safe to go as deep as we did. I always knew there would be someone to help me back out again."

And that includes each other. Friends in the industry are important; Dee is still close to her *The Bold Type* co-star Meghann Fahy, now of *The White Lotus* fame. (They recently reunited in Paris.) Li is another forever friend. "The thing that I really admire about Mabel is the way that she creates space for everyone all the time; you're a very intuitive actor and person," Dee smiles. "I really admire that quiet power that doesn't need to be so big and loud and boisterous to get the attention of the room. You can just be yourself and suddenly everyone's eyes are on you." Li blushes. "Oh my gosh! I'm going to cry." Dee laughs. "And don't you forget it!"

Safe Home *airs on SBS and SBS On Demand on May 11.*

"Aisha and Mabel are so different but so complementary … we were lucky to have them form the bond they did" – Imogen Banks

Go your own way

These seven performers prove that creative spirit and an independent voice go hand in hand. Meet the homegrown artists who inform the first music iteration of our *Vogue* Vanguard series. By Amy Campbell, Jonah Waterhouse and Hannah-Rose Yee.

Phoebe Go

"I just love the art of making something out of nothing," says Phoebe Go. "Rearranging things you know and feel into some brand new kind of truth, and doing it with total honesty and freedom."

She's been writing music since she was 10 years old and playing in bands since high school. But it was when Phoebe Go decided to trust her intuition and go solo that she found her authentic voice – which dances on folky guitar strings, full of wistfulness and heart – and discovered the joy in sharing it with others.

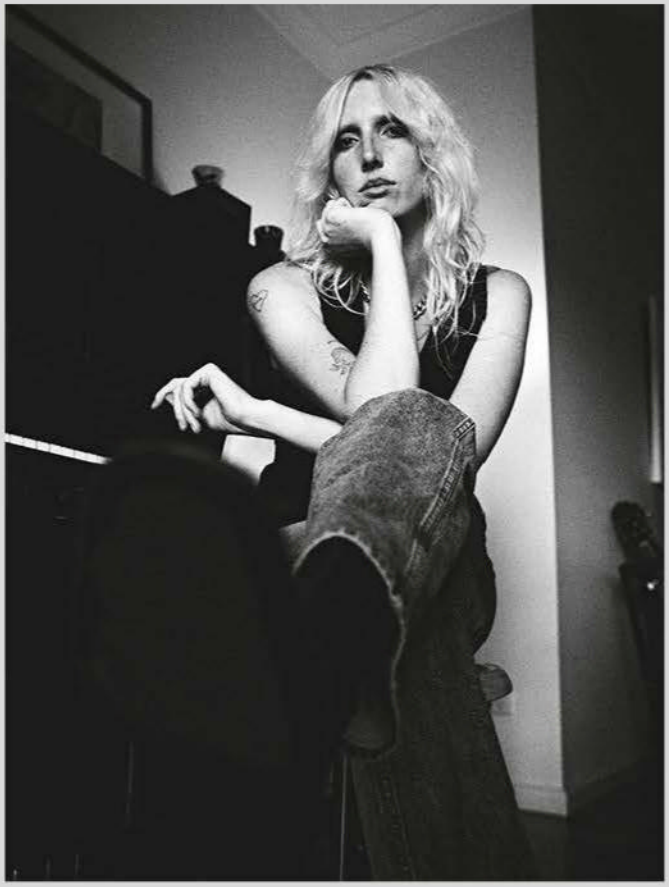
"I was like, 'Hell yeah, I'm just doing my thing,'" says Go of branching out on her own. "And I'm really proud of myself for getting there even though it was so unknown. I guess being scared is a pretty silly reason not to do something."

"Go" by name and nature – the pseudonym is symbolic of being lifted up, and pressing "go" on something new – on her debut EP *Player*, the 28-year-old artist weaves feelings and experiences into verses that are capable of haunting you with their beauty and sincerity. And people are listening. She opened for American indie-pop band Muna in March, while the fashion set – she's a favourite of Chanel – is captivated by her coolness, and the way she walks to the beat of her own drum.

"For me, independence means intuition," offers Go when we ask what the theme of this issue means to her. "It's about trusting myself, holding the reins, surrounding myself with the right people, letting go of expectations and knowing when to ask for help. Being alone is a big part of my songwriting process, but collaborating is really cool because it can draw something out of you that you might not have found yourself."

Right now, Go is working on new material. "I'm so damn excited to share it," she says. Songwriting is all about connection – with herself, and others. "I want to keep connecting with people, wherever that may be. Music is about making something of your own into something that can be shared."
Amy Campbell →

MCLEAN STEPHENSON



Babitha

For Imogen Grist, alias Babitha, it all comes back to Dolly Parton. Growing up on a sheep and cattle farm near Orange, she listened to "Jolene" on repeat. "I remember being totally captivated by her voice and lyrics, and the way the song circles around the minor key," Grist reflects. Even her stage name Babitha is a reference to "Jolene" – a winking reference to a made-up other woman borrowed from a previous relationship.

Dolly would be proud of this platinum blonde multi-hyphenate – the musician is also a director and designs her own posters – hailed as our next queen of country. The songs on her 2023 debut album *Brighter Side of Blue* are equal parts soulful and pleading, capturing the essence of a genre that has made heartbreak its trademark. "I love the timeless simplicity [of country]," Grist explains. "The way so much can be said with so little … As an artist, I'm drawn to the raw emotion and nostalgic qualities that are present in so many folk and country songs."

Yes, the songs are a little sorrowful ("Only Fair" is a future unrequited love classic), but in the best possible way, cynical and arch, a grimace painted over with a grin, with Grist's searing voice winding around every guitar lick. And anyway, she herself is happily married now and the country roads have taken her home to Orange.

"We've grown to love the slower pace, and it's so nice to be able to retreat back to our quiet little home after touring," Grist muses. We predict she won't be home for long. *Hannah-Rose Yee*

Blusher

Cast your mind to any popular girl group, from the Spice Girls to Blackpink, and you'll realise chemistry between members is as significant a factor as vocal talent. For Lauren Coutts, Miranda Ward and Jade Ingvarson-Favretto, who form Melbourne pop trio Blusher, being band members takes something of a back seat in importance to their solid friendship.

"Our songs are inspired by real-life stories, so inspiration can hit anytime. We've written songs on the kitchen floor, in cars and over coffee," Coutts says. "Sometimes our best ideas come from day-to-day life. Even as I say this, Miranda and Jade are singing about omelettes in the kitchen while they make them."

The three friends, who connected through meeting at gigs and at a Zoom writing camp, wrote their debut song, "Softly Spoken", as a cautionary tale about timidity in relationships. Their sophomore offering, "Dead End", was released this February and documents a night out, charged by a fast-paced techno composition.

"To us, independence is all about carving our own path," Coutts says. "There are a lot of stereotypes that come with being a band of women. It's important to us that we make the decisions that are the most fun and exciting for us, even if it's not what is expected."

It's no secret women in music are held to higher standards compared to their male counterparts – from ideals surrounding appearance, to an expectation to reinvent – but opposing conformity is one of Blusher's strong suits. Leaning on one another, they plan to channel emotional vulnerability into their future releases. In Coutts's words: "Independence to us means making the art that we want to make. As long as we impress each other, that's all that matters." *Jonah Waterhouse*

Chela

Melbourne singer Chela might have perfected the art of the earworm tune, but don't expect her music to be surface. "Being a foolish romantic, I am perpetually in a state of infatuation or heartbreak, and I find that I write my best songs when I'm either heartbroken or single," she says. "Discomfort creates better songs, I find."

Since cementing her arrival on the Australian music scene with the 2013 song "Romanticise", Chela has honed a unique brand of honest, queer-friendly pop, with earnest lyrics that often juxtapose her upbeat sound. Her newest song "Cool 2B Queer" – which she aptly performed at the Sydney WorldPride opening concert – sees her tackle the topic of performative allyship, addressing romantic partners who've been uncomfortable with pursuing an openly queer relationship. Sonically, it's more high production than anything Chela's released, which was intentional. "I was and always will be a lo-fi gal at heart, but I wanted to evolve and experiment with a more accessible way of creating songs, and it has also made things easier when translating them into a live expression," she says. "Turns out it was a great decision."

Growing up in Western Australia, Chela credits Grace Jones and Janet Jackson, as well as "rock chicks" Poly Styrene and Debbie Harry, with helping her hone her insouciant approach. Of the latter two, she says, "They ride a perfect line between the masculine and the feminine, between sassiness and softness. They make me weak."

Fans can expect more of Chela's fun sound, combined with her signature honest lyrics, in the upcoming single "Hard 4 You", which was inspired "by a high libido and my next-door neighbour who I fell deeply in love with during the pandemic". She's also on track to release her first LP some time in 2024. "My recent heartbreak is giving me a whole lot more to write about." *JW* →

RAHNEE BLISS, MARCUS GORDON, TOM LEWIS, TOM WILKINSON

Royel Otis

"Flame grilled and sizzling in the back of a fast food restaurant, seasoned with nostalgia," is how Royel Maddell and Otis Pavlovic, the Sydney-based duo behind guitar-pop outfit Royel Otis, describe their sound. Which is fitting, because tracks like "I Wanna Dance With You" and "Sofa King" conjure images of summer days spent licking fish and chip salt from your fingers as you wave away nosy seagulls.

They met in a pub in Sydney – Royel remembers Otis was wearing a nice pair of slacks, and Otis recalls being impressed by Royel's pool-playing skills – and after exchanging demos and sharing ideas, they realised they had similar musical aspirations. The band came soon after. In 2021, they released their first EP *Campus*, before dropping their second *Bar & Grill*, which features the pacy, festival-ready hit "Oysters in My Pocket", in 2022. In March this year, they dropped new single "Sofa King", and were named a Spotify Radar artist.

They cite The Smiths as a major creative influence, "because of Johnny Marr's guitar playing", and American punk-rock legend Jonathan Richman "for his vocals". "Oh, and Björk – for her imagination," add Maddell and Pavlovic.

In April, Royel Otis supported indie icons Alt-J on their Australian tour, and the milestones are set to continue. They have just finished touring the country with Groovin the Moo festival, and in August they're heading to the UK to play the biggest stage of their careers at the Reading and Leeds festivals. The duo is also working on their debut full-length album.

"The aim is to take it in an open and organic direction. We hope the fun we have recording it will be contagious to the listener, like a boost of confidence and energy that makes you want to play it on repeat." Now, that's guaranteed. *AC*

Pania

If Australian performer Pania hadn't found her way to music, working in fashion would've been her logical next step.

"At one stage, before I started singing, I wanted to be a stylist because I was always intrigued with fashion and dressing differently," she says. A glance at her Instagram (@paniaxo) shows an affinity for the emboldened look of mid-aughts R&B, mixed with coveted gen Z labels such as Marine Serre and Heaven by Marc Jacobs. "A memorable outfit consists of something that you'll always remember, and the feeling you had when you wore it," she says.

In a similar way, Pania's music serves as a time capsule for the passionate feelings that punctuate your 20s. Hailing from an Indian and Māori background and growing up in West Melbourne, the singer's work documents the ins and outs of young love, from toxic partners to losing feelings of attraction – and occasionally, rediscovering them. Her new EP, *burnt ur clothes & changed the addy*, is a seven-track dedication to love and lust that's set to velvety background beats.

A smaller population and cultural differences are reasons for Australia's less prominent R&B scene compared to the US, but Pania is blazing a trail. In January, she was the opening act for one of her heroes, Grammy-nominated singer and songwriter Kehlani. "To be able to open the stage for someone I'd been a fan of as a young girl was a validating moment," she says. "It reminded me that I'm on the right path and that I'm doing the right thing."

At only 24, Pania has realised a core tenet of pursuing a music career: to follow your instincts and never second-guess. "Independence to me is taking charge of my own artistry and direction, knowing what I want and actioning that," she says. "I'm not going to wait around for others to tell me what to do or to validate me." *JW*

Forest Claudette

With a voice like silk and the ability to turn prosaic moments into evocative lyrics, Forest Claudette might only be one year into his musical career, but he's hitting all the right notes. The solo alias of Melbourne-based artist Kobe Hamilton-Reeves, Forest Claudette has been capturing hearts all over Australia since dropping his first single last July, a sultry meditation of self doubt titled "Creaming Soda".

Music played a formative role in his upbringing. "Both my parents are classically trained musicians, and I grew up playing the violin – taught by my mum," explains the singer. "Aspiring to be a musician was something my parents always understood and encouraged."

But before his solo project, the 23-year-old found a fan base on TikTok. Videos of Claudette performing acoustic covers of tracks by genre-defying artists like Moses Sumney, Frank Ocean and Steve Lacy – three voices he's regularly and rightfully likened to – attract views in the hundreds of thousands (his rendition of Lacy's Grammy-nominated track "Bad Habit" has almost 500k hits).

Now, Claudette has transitioned from online cover artist to emerging solo star, having released his first EP in October. Titled *The End of February*, it's a journey through the highs and lows of modern love that leaves listeners wanting more. Fortunately, there's an album on the horizon, and collaborations in the works – in March, a dream of Forest Claudette's came true when he teamed up with legendary Atlanta hip-hop duo Earthgang on the incandescent track "Mess Around".

"I feel the most creative when I'm doing regular life things. Often that initial moment when I encounter someone, or I see something that makes me feel any type of way – that sparks my brain," says the artist of his songwriting process. "Most of my songs at the moment come from voice notes. It's that inner monologue thing. I'll get stuck on a phrase or a word and muse over it until it sits right." *AC*

WILL BEACH, DASHAUNAE MARISA, GAVRIEL MAYNARD

Candy crush

You might recognise her brightly coloured plinths and pastel lights from the Instagram feeds – and designer boutiques – of the world's best dressed. But in the realm of design, Sabine Marcelis is forging her own path. By Annie Brown.

Sabine Marcelis in her Rotterdam studio with a prototype custom light installation.

Sabine Marcelis is all or nothing. In fact, she's always been like this.

The Dutch artist and designer was raised in New Zealand after she moved there with her family as a child. "I think my parents are very nomadic and very hungry for new experiences, and I for sure have that as well," she says. It was here, for a time, Marcelis became a semi-professional snowboarder, chasing the winter in New Zealand and America.

"I'm a very passionate person, but very hot and cold as well. So when I stopped snowboarding, I really, like, cold turkey quit, and then 180 moved my focus to design and really gave that my all, and still am," she tells *Vogue* Australia. "I don't do things medium. It's all in or nothing."

Marcelis's single-minded focus has panned out in ways she still finds astonishing. She is known for her colourful and delectable resin and glass works, including her instantly recognisable Candy Cubes, mirrors and smooth and sculptural Boa Poufs, that explore light, form and materiality. Her work has been shown at Design Miami, as swivelling stone chairs in St Giles Square in London, and in galleries around the world, including the National Gallery of Victoria (NGV) and Art Gallery of South Australia. Later this month, Marcelis will stage a solo exhibition with Sydney's Gallery Sally Dan-Cuthbert as part of the NGV's Melbourne Design Fair, with new pieces that build on her permanent fascination with pushing the limits of the materials she works with.

"I love experimenting with materials and specifically am always searching for interesting interactions with light … it's really been a recurring theme that I've kept building on, especially the idea of having a single line of light, and manipulating that in a different way each time to get different effects," she says. In particular, her new works in Melbourne include a design she calls a Slide Light, in which two sheaths of coloured resin are slotted against each other in different

configurations. "You experience that line in a very different way," she says. "For me, it's interesting to create objects that, even though they're static, you really want to explore them further and you want to move around and see them from different angles. To discover all these different things happening within the one object."

What the delight of Marcelis's art doesn't reveal is the work that goes into the shapes she creates.

"I use very simple, elementary volumes, like singular gestures, but they're super-complicated to produce a lot of times. It might look very effortless, but so much development and engineering goes into it. That is for sure the favourite part for me, because that's when you really get to flex your creative brain, work together towards solutions, and try and hack the impossible to make the impossible a reality," she says.

Perhaps because of this feeling for creative problem solving, and the ability to make the complex look easy, Marcelis has also become the go-to artist and designer for the luxury fashion world. She has created objects and installations for everyone from Phoebe Philo when she was at Celine, to Fendi, Isabel Marant and Dior.

Marcelis's Candy Cubes, milky polished resin in gelato hues that could be a side table or a seat or simply a beguiling object in your home, were one of her first pieces and still capture the essence of the work she creates today.

"It very much represents what I'm always trying to do. Stripping everything back to just a core essence, with just a cube, nothing more, nothing less. But how do you make that interesting? What do you do with the materiality to give it something that you can't quite define, but people are drawn to it," she explains.

An essentially curious person, Marcelis says having a clear vision of her own aesthetic actually means she loves responding to design briefs from brands or private clients, in part because she understands what it takes to build a design language. (One half of her business is her art and design practice and the other revolves around commissions.) This works especially well with fashion houses which, under the stewardship of a creative director, must stay true to a brand's recognisable codes while always creating something new.

"I think because I'm quite unapologetically like, 'This is what I want to do,' it has also turned into a strong design language. Still, I love to crawl into the skin of someone else's aesthetic as well, and to try and understand what makes that their thing. And when I first graduated, it's not like I had my studio straight away and everything was great. I spent so many years hustling and freelancing for other artists, and fashion designers as well," she says, adding that her own approach to fashion, mostly wearing black and a "uniform", tends to be similar to her design approach – "interesting materials, simple shapes … just less colourful".

The best kind of work, Marcelis says, is when both parties create something entirely new. "It's [about] trying to find this perfect balance where you can read both, but then the sum of those parts is bigger than …," she trails off. "I used to think that a lot of brand commissions with artists are a watered-down version of the artist's work, or just a logo slapped on to someone's creative practice. But I don't think that is necessarily the case anymore."

When not working, she keeps creatively motivated by spending time with her partner and her toddler son in nature, and visiting as many museums and galleries as she can. She travels a lot but not unnecessarily. Mostly, the greatest taste of success she's had is that very great privilege of doing what she loves, and the team she's built.

"I really view it as a lifestyle. It's my life," Marcelis explains. "I spend so much time in my life doing work, so success means being really fulfilled in that. It's definitely not about money. We do so many projects that we just completely lose money on … but it doesn't matter because it's so fulfilling at the end of the day, and there'll be another project that fills the gap in that financial situation. I really do see it as living a happy and fulfilling life. And the projects aid in being able to do that."

Melbourne Design Fair runs from May 18 to 21. Sabine Marcelis will present new work with Gallery Sally Dan-Cuthbert.

"I love experimenting with materials and specifically am always searching for interesting interactions with light ... it's been a recurring theme"

Above left: Candy Cubes (2022), which will be on display at Gallery Sally Dan-Cuthbert for Melbourne Design Fair. **Above right**: The artist at work on her Slide Lights.

PORTRAIT: CHRIS BROOKS. OTHER IMAGES: TITIA HAHNE, SIMON HEWSON. IMAGES COURTESY OF THE ARTIST AND GALLERY SALLY DAN-CUTHBERT

Motion pictures

Presiding over the new building of the Art Gallery of New South Wales is a towering work by Māori artist Lisa Reihana, made possible by the advances of new technology. By Jane Albert.

Lisa Reihana in front of her video work *Groundloop*, which is on permanent display at Sydney Modern.

New Zealand artist Lisa Reihana's early encounters with Australia were not altogether favourable. It was 1988 and Reihana, a Māori artist, had been invited to work with Aboriginal artists and communities through the groundbreaking Boomalli Aboriginal Artists Cooperative in Sydney. While she made lifelong friends in the local artistic community, elsewhere she observed a politically charged and undeniably racist country.

"I worked with a lot of Boomalli artists so met a lot of black fellas and remember going down to Canberra with a girlfriend who took me out to a nightclub dancing with some of her friends," Reihana recalls. "Suddenly all these big, white Australian girls surrounded us and started swearing at us. It was quite intimidating."

Reihana isn't recounting this to be critical. Here is an artist, after all, who chooses to create uplifting, inclusive art as a form of quiet activism. The reason Reihana brings it up is to celebrate how far Australia has come, culturally and politically, since those days.

A regular visitor to our shores – she contributed the immersive film *Nomads of the Sea* for NIRIN, Brook Andrew's 2020 Biennale of Sydney and is represented locally by Gallery Sally Dan-Cuthbert. "Seeing the shift in Australian culture from 1988 to now was very interesting for me, to think that the Welcome to Country is always performed at openings, for example. Political and cultural discussions have really evolved."

It is this more hopeful, inclusive messaging that inspired Reihana's most recent and ambitious commission, *Groundloop*, for the Art Gallery of NSW (AGNSW) extension, Sydney Modern. An unmissable, monumental LED video work displayed in the building's central atrium, it stretches 19 metres by 4.7 metres and is visible from three levels of the gallery.

Groundloop is one of nine commissioned artworks for Australia's highly anticipated new gallery. The new building was designed by the Pritzker Prize-winning Japanese architectural duo SANAA and is an inarguably exquisite structure in which to view art. Happily, Reihana's 21-minute video is completely mesmerising, easily drawing the viewer's eye away from the surrounding harbour views and immersing you in a magical, lush, utopian world of land, sea and sky which you never want to leave.

PORTRAIT: TIM ASHTON. STYLING: MIGUEL URBINA TAN
HAIR & MAKE-UP: ISABELLA SCHMID. OTHER IMAGES: COURTESY OF ART GALLERY OF NEW SOUTH WALES © PHOTO LISA REIHANA

Opposite page and above: Stills from Lisa Reihana's *Groundloop* (2022) for her Sydney Modern Project commission.
Above right, top and bottom: Behind the scenes of *Groundloop* in production.

The invitation to create a new work for Sydney Modern came from AGNSW's deputy director Maud Page and head curator of international art Justin Paton back in 2019, with a fairly open brief: make a work for a big LED wall. Reihana's previous large-scale installation was included in the 2017 Venice Biennale when Reihana represented New Zealand with *in Pursuit of Venus [infected]*, a 64-minute video reimagining Captain Cook's arrival in the Pacific with positive and formative interactions with Pacific people. The work has since toured the world.

For her latest commission, Reihana wanted to reflect the land on which the gallery sits, Woolloomooloo, to reconsider Australia's colonial history and above all create a message of hope that visitors could carry with them when they leave.

"Because the invitation came from [Australia], I wanted to talk about two peoples meeting [Māori and Aboriginal]. And given all the recent discussions about Cook [with the 250th commemoration of his landing] I thought, 'What if Cook never came to Botany Bay and it was just our vessels? And what if it was an alternative now?'"

Groundloop does exactly that, depicting a digital futuristic intergenerational gathering of Māori, Aboriginal and Pacific Islander people who journey from Aotearoa (New Zealand) by double-hulled ocean canoe across the Tasman to Woolloomooloo where they come together for an exuberant celebration. Using digitally rendered avatars of real people – a consequence of covid preventing Reihana shooting in person – *Groundloop* weaves in evocative Māori and Aboriginal creation stories and cultural knowledge, from the building of a *waka hourua* (double-hulled canoe) to navigation by the stars and the use of fire sticks for cultural burns to prevent bushfires – all sustainable practices being revived today.

A keen collaborator and conversationalist – Reihana spoke with countless First Nations people to seek permission to tell their stories – she has a cast and crew of 350, many of them emerging local designers and artists whose work she incorporates into the film, offset with "magical" touches. The fish are beautifully decorated with patterns by emerging illustrator Maddison Gibbs, dancer Dubs Yunupingu wears a stunning jacket of eucalyptus leaves handmade by costume designer Matthew Stegh, musicians sport masks by Reihana's fellow Sydney Modern artist Karla Dickens. Local flora from gadi trees to giant banksia pods and waratahs are all enlivened with Aboriginal colours.

"They look like they're happy and the world is happy, alive," Reihana says. "I can't compete with high-end films that have big budgets, so I needed to have something that looked different."

Crucial to the successful realisation of the film and its high production values is the AGNSW's new three-year partnership with Optus, which has provided high-speed 5G to the gallery and its visitors. Not only can visitors scan a QR code to hear *Groundloop*'s soundtrack in real time, Reihana has plans to maximise Optus's sophisticated technology to further her work. "I have some ideas to create some mixed reality, so the 5G is really important if I want to stream," she says. "Using a phone and AR you could bring stills to life, adding to the whole story."

"Optus's fast 5G in-building coverage seamlessly integrates into the AGNSW and transforms the way art and technology come together," says Lambo Kanagaratnam, Optus's vice president Networks. "We're proud to be partnering with the gallery as we deliver the future of art museum experiences."

For Reihana, one of the most touching moments of the project was learning that Sydney Modern's first visitors were 1,500 schoolchildren, including Indigenous students. "I had this image of all these gorgeous Aboriginal kids looking at the screen and seeing all these positive images of themselves."

At the heart of her work is the hope that viewers will leave more accepting and embracing of all cultures. "It's about naturalising things and making them feel easy," she says. "I try to bring people in but then let them think and work it out for themselves. And I wanted to reflect back the shift I'm seeing in Australian culture today that I didn't see in the 1980s. Hopefully I'm leaving something positive and uplifting."

Vogue Codes, proudly presented by Optus, is now live for 2023. The theme is Change For Good: Big Ideas for the Next Gen of Thought Leaders. Tickets for events from June to August are limited, book now at vogue.com.au/codes.

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Riley Keough wears a CHRISTIAN DIOR bralette, $1,650, skirt, $63,000, and necklace, $5,600. BULGARI ring, $24,700.

EMMA SUMMERTON
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Force of nature

Through all of her film and television roles, and in her personal life, Riley Keough exudes quiet determination and strength. As she emerges from grief and into the biggest role of her career, the actor speaks to Hannah-Rose Yee about finding her voice.

BOTTEGA VENETA vest, P.O.A. MIU MIU bralette, $1,010. The Row skirt slip, $3,669 sold as part of a set. HANAN SHARIFA snood, $95. WOLFORD tights, $40. JIL SANDER shoes, P.O.A. All prices approximate; details at Vogue.com.au/WTB.

Styled by Christine Centenera. Photographed by Emma Summerton.

RICK OWENS top, $1,935, and tank, $595.

EMMA SUMMERTON

EMMA SUMMERTON

BALENCIAGA dress, P.O.A. CARTIER ring, $71,500. JIL SANDER shoes, P.O.A.

From the age of 10, or whenever she could get her hands on a camera – whatever came first – Riley Keough was making movies.

Not starring in them, *making* them. "I wanted to direct and write and do films, from as early on as I can remember," the 33-year-old says. Keough was a tiny auteur, working across genres in pursuit of her art. She made "a lot of scary movies", she recalls. "I did family dramas. I remember I made a little movie about a single mom who was pregnant and her husband left her. I actually have a video of that. I was probably 10 or 11."

Keough smiles serenely at her phone camera. She's lying in bed in the cosiest of grey jumpers, her hair a Daisy Jones tumble of copper over one shoulder. It's been a long day, she admits: she's in production on *Under The Bridge*, a true-crime miniseries in which she plays a novelist investigating the gruesome death of a teenage girl. Keough has been working six or seven days a week to finish it. "I don't have chill time, I'm working this weekend," she admits, a little sheepishly. She describes herself as a "workaholic" – "I really work to the bone. I'm not very good at taking time off" – but Keough's schedule right now is a particular variety of busy. "I have press, I have this show I'm doing, I have life stuff I'm dealing with," Keough explains. "So every day is very booked up."

The work stuff: She is the star of one of the biggest television shows in the world, the rock'n'roll romance *Daisy Jones & The Six*. She directed her debut film *War Pony*, which was awarded the Camera d'Or at the Cannes Film Festival last year, the same prize that launched the filmmaking careers of Steve McQueen and Miranda July. And the life stuff: Keough is a new mother – "I have a half-Australian baby," she beams – with husband of eight years Ben Smith-Petersen, the boy from Byron Bay she met while making 2015's *Mad Max: Fury Road*. And it is also still barely a few months since the tragic death of her mother, Lisa Marie Presley, in January.

"I'm definitely changed ... I change every year. I feel like a totally different person than I was a year ago. But I think in essence I've always been the same. I think that I've just gone through more, I've experienced more. And I think as you get older, you become more yourself in some ways"

We last spoke almost a year ago for an issue of this magazine guest-edited by the director Baz Luhrmann in celebration of his electrifying biopic *Elvis*. Luhrmann asked Keough, granddaughter of the King, to be featured, which was an honour, since *Moulin Rouge* is the movie that sparked her desire to perform. ("I know every word … I could recite the whole film.") Keough chose to share the story of how she fell in love with Smith-Petersen on a whirlwind trip to Sydney, a romance that began with a midnight swim and is suffused with all the magic of a perfect Australian summer. Since then, life has changed immeasurably. "It's been a really crazy year," she sums up. "A lot has happened." When we last spoke, Keough shared that she couldn't wait to have children with Smith-Petersen. Now, they are parents to a baby girl. "It's wonderful," she says, of motherhood. "Every day is a new adventure, and it's incredible. I feel really grateful to be able to have this experience."

She was then, as she is now, immensely endearing while also casually mesmerising; "personable and low-key and familiar" was how the *New York Times* once described her. I experienced that firsthand last year, when she called me from her own phone – rare, for a celebrity – and spoke to me for almost an hour about what she now describes as "the best times in my life", and then after we hung up she texted me reams and reams of Smith-Petersen's (very cute) baby pictures. ("He's a real Aussie guy," Keough laughs, of her husband. "His attitude and his sense of humour. He doesn't wear shoes anywhere.") And yet Keough's friend, the supermodel Abbey Lee, shares that "she has an enigmatic quality to her". The pair met as co-stars in *Mad Max*; Lee was a bridesmaid at Keough's wedding. "As close as I've managed to get to her, there is always this mysterious element to Riley that belongs somewhere, maybe on another planet, or in another time," Lee suggests. "She can hypnotise you with that element." →

EMMA SUMMERTON

CHANEL dress, $9,220, from the CHANEL boutiques. AREA shorts, P.O.A. CHRISTIAN DIOR necklace, $1,300. LEVANTE tights, $25.

Hope

GUCCI jacket, $3,335. COPERNI pants, $1,005. ATELIER BISER snood, $620. CARTIER ring, $71,500. JIL SANDER shoes, P.O.A.

EMMA SUMMERTON

This page: MARC JACOBS jacket, $9,445. ALAÏA dress, $26,490. TIFFANY & CO. ring, $40,000. CALZEDONIA tights, $20. JIL SANDER shoes, P.O.A. **Opposite page:** PRADA cape, $8,000. SCHIAPARELLI top, P.O.A. BULGARI rings, on right hand, $9,600, and on left hand, $24,700.

EMMA SUMMERTON

HERMÈS bodysuit, P.O.A., and pants, $4,635. BULGARI rings, on right hand, $9,600, and on left hand, $24,700. Jil Sander shoes, P.O.A.

EMMA SUMMERTON

SAINT LAURENT bodysuit, $2,445, and tights, $350. TIFFANY & CO. ring, $40,000. JIL SANDER shoes, P.O.A

EMMA SUMMERTON

Keough's childhood was, in a word, bohemian. She was born in Santa Monica in 1989, the first child of the late Lisa Marie Presley and musician Danny Keough. Because she grew up in the shadow of Hollywood, Keough was reluctant to give voice to any acting ambitions she harboured as a child. "There was a part of me that felt like everyone here acts, and I felt a little bit shy about wanting to vocalise that." (In fact, in one early school project, Keough remembers writing: "I want to be a mom.") Her teenage years were spent kicking around the parking lots of various outposts of In-N-Out Burger with her best friend, Dakota Johnson, and sneaking into bars on the Sunset Strip to watch their boyfriends, who were in a band, play gigs. If you think that sounds like a cut scene from Keough's latest project *Daisy Jones & The Six* then, well, you would be correct. "It was totally like *Daisy Jones*," Keough affirms. "We were sort of living our version of 1970s in LA, and we kind of dressed like that. We'd wear suede and fur coats and bandanas … and we would hang out at the Whisky [nightclub]." Even now, Keough says, if she could live in any era in history it would be the 1970s. "And it would be in the music scene somehow."

The actor got her wish in *Daisy Jones & The Six*, which is based on the bestselling novel by Taylor Jenkins Reid and charts the rise and fall of a fictional band – with absolutely no real-life comparison point at all, and certainly not one with a group that sings about landslides and dreams – in the hedonistic heyday of the 1970s. The titular Daisy Jones is one of those cinematic magic tricks: talented, yes, a bold and singular voice, no doubt, but a spectacularly bad decision-maker and tear-your-hair-out levels of frustrating, too. The magic trick is that whenever she's within a whisper of the screen she's the only person you want to watch – and this is a series that also stars Sam Claflin wearing a lot of unbuttoned shirts. As Daisy, Keough is a force of nature: charismatic and indelible. "It still stuns me just how much Riley looks like the book's original cover," Jenkins Reid admits. "I know Riley has said she feels like she was born to play Daisy Jones, but I sometimes wonder if it's the other way around. I suspect something was working through me, to create Daisy for her."

Keough's connection to the character stemmed from the sense that the pair had walked similar paths: that both women had been routinely underestimated by their respective industries. "I've experienced it a lot in my career … where you feel like you have to work a lot harder to be heard," shares Keough. "There's a perception, or it feels like you've ended up where you are by accident and not that you've earned your seat at the table." It's happened more times than she cares to remember. "My god, there's just so many," she sighs. The experience of constantly being underestimated is debilitating, she adds. "Years of that results in you doubting yourself. And that was another thing that I really connected with in the script … trusting yourself despite the way that you're treated."

Making *Daisy Jones* was "hours and hours and hours and hours and hours and hours" of hard work, 18 months of singing, guitar and piano lessons to turn the cast into a chart-topping band. It worked: the accompanying soundtrack to *Daisy Jones*, featuring preternaturally catchy songs written by musicians including Marcus Mumford and Phoebe Bridgers, hit number one on US iTunes. "Having people call or text me and say they're listening to our record is probably the newest experience for →

me, because it's just never a situation I thought I would be in," Keough smiles. There are even rumours that the fictional band is going on an actual tour; Keough mentions on more than one occasion how proud she is that the cast went from "having zero musical experience to performing shows".

But it wasn't easy. "There were days where I'd go home crying and frustrated and didn't think I was going to be able to be at the level I needed to be, because I think you watch the show and it feels effortless. And it wasn't." The result is an intimacy between the actors-slash-bandmates that leaps off the screen.

Her *Daisy Jones* scene partner Claflin adores her. "I just love who she is as a person. How joyous and excitable she is. I've rarely seen her without a smile, you know?" he shares with *Vogue* Australia. "She's just such a positive force of nature … Some people are innately good and Riley is one of those people."

The only other time Keough has experienced anything approaching this closeness between colleagues was on *Mad Max,* another production featuring long rehearsals and gruelling work – "There were awful days on *Mad Max*" – that bonded the cast for life, especially Keough and Lee. "Sometimes you meet certain people and you just have a feeling that they will mean something in your life," explains Lee. She remembers wild times during *Mad Max* reshoots in Australia. "We got up to all sorts of trouble," she shares. "It was summer in Sydney, so we frolicked on the beach and probably drank too much, being only in our early 20s. Riley can be quite mischievous, and I would say I have a tendency towards wildness, so the two of us combined at that time was pretty funny."

Daisy Jones is the biggest role of Keough's career. It's the kind of project, with the kind of eyeballs on it and the incumbent scrutiny, that she has steered away from thus far, eschewing noisy blockbusters for smaller independent films. "I think I was subconsciously not living that sort of a life that was very in the public … I was like, 'I'd rather be a little under the radar.'"

Instead, Keough made a name for herself as a singularly compelling actor, whose characters were united by their determination and who left you wanting more, whether in the trippy *Under The Silver Lake*, or the uproarious *Zola*. As Jenkins Reid puts it: "Riley has a glint in her eye, a sense that she's always in on the joke, that she might even be two steps ahead of you."

Her debut role was in the 2010 music biopic *The Runaways*. She was 19; it was also her first ever audition. "It was very surreal," Keough recalls. "After that, I didn't book things for a long time and I got more of a reality check on how it goes. It's not typical to go out on an audition and book your first one." She starred as Marie Currie, sister to the rock star Cherie, played by Dakota Fanning. "I remember Dakota saying to me, 'Oh, it's the martini shot,' which is just a film term for one of the last shots of the day. And I remember looking at her and pretending I knew what she was talking about … I had no idea what she meant!" Keough is a little nostalgic. "I was so young. It was my first film and I had to learn a lot."

It was a time in her life when Keough was still finding her voice. "I was probably much more shy and introverted," she reflects. "This is more a public perception – I think at home with my close friends would be different. But I think the way that I presented myself in the world would've felt more of a listener …" she trails off. "I didn't feel I had as much agency. That's also being a young woman, I think I just didn't – I was less confident." As a teenager, she remembers confidence brimming out of her, "thinking, like, 'Oh I'm so good and I'm the best,' before the world breaks you a little bit." Keough isn't sure what to make of herself at that age. She tries a couple of times, before settling on the notion that it was a different era. "I think as a woman now, you're more encouraged to be yourself," she concludes. "When I was a teenager, it was still a little bit like … I want to be successful and to do all these things, but I need to present as this nice sweet girl. I don't know. I was very conflicted, I think."

And now? Has she changed as a person? "I'm definitely changed," Keough says. "I change every year. I feel like a totally different person than I was a year ago. But I think in essence I've always been the same. I think that I've just gone through more, I've experienced more. And I think as you get older, you become more yourself in some ways." Keough welcomes change. "I don't think I've always been this way, but I'm not resistant to anything. I think I'm open to whatever life brings." That's a good headspace to be in, I suggest. "It's taken a lot of work," she replies, plainly. "I think when enough happens in your life you start to realise, 'Oh, I can either roll with life and just allow life to unfold, or I can resist everything.' I've found, for me, that I find the most peace when I don't resist anything."

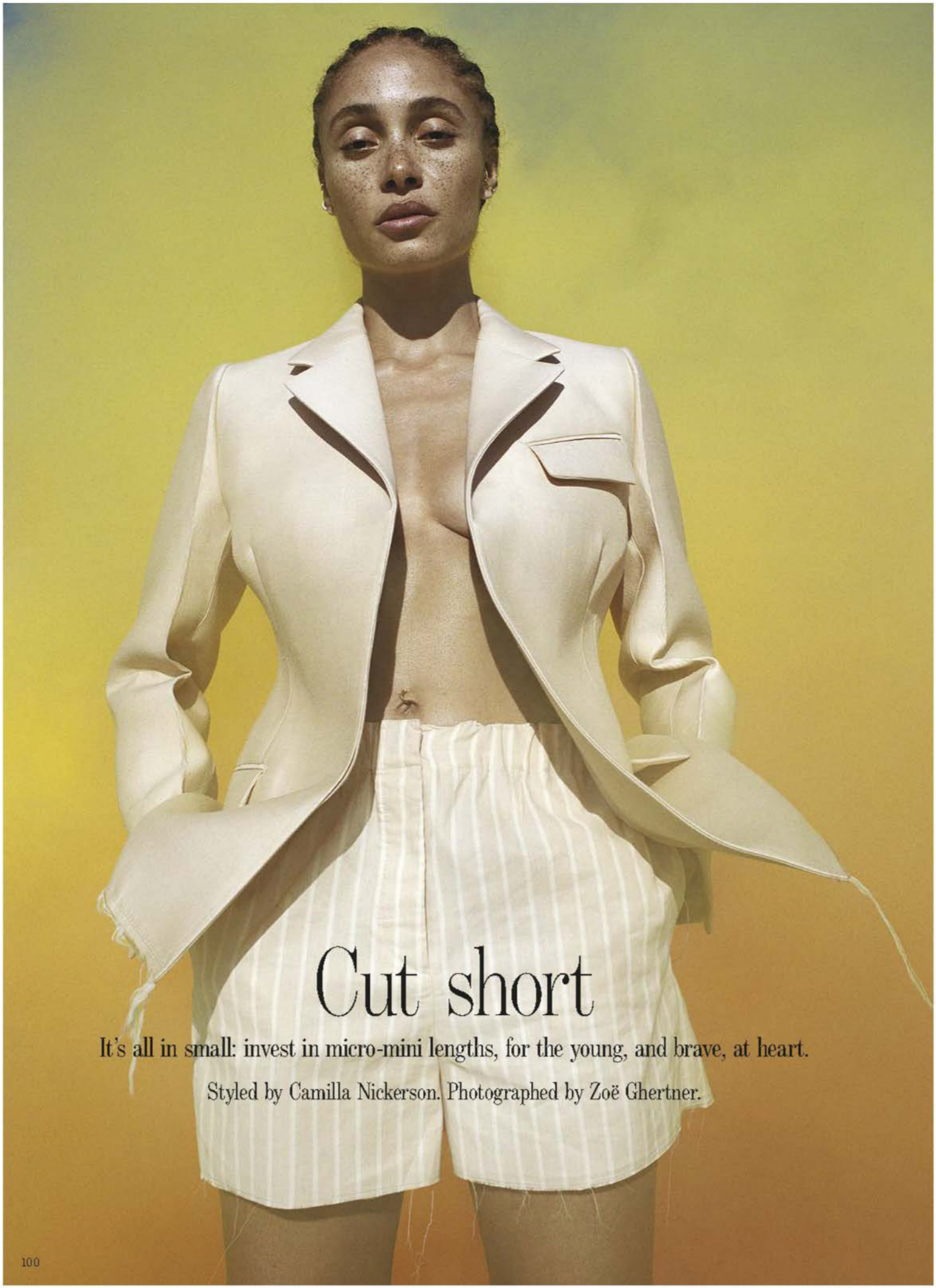
> "I don't think I've always been this way, but I'm not resistant to anything. I think I'm open to whatever life brings ... It's taken a lot of work"

Right now, Keough is searching for what comes next. "Literally my entire book [app] is just 10,000 scripts," she frowns. What she's looking for is something that excites her, something that is worth all the hard work. "As I get older, I have less time for things that are just okay, that aren't perfect and exactly what I want to be doing, whether that's work or anything in life. I want to make the best of my time." Until then, she'll plan her family's first trip to Australia since 2019. "We're going to try and come this summer … that's what we used to do every year." Australia is a second home. "I'm just really happy when I'm there," she smiles. "I have certain countries and places that I just feel so free in, and I think Australia's one of them. And I fell in love there. I think that when you fall in love in a place, it's always got that memory to it." She's been scouring real estate websites, dreaming of a place of her own one day. "If it wasn't so far, I would live there in a heartbeat," she admits. Maybe one day, she will. "We talk about it all the time. I would love to have a house there. I love being in Australia." A new beginning.

Daisy Jones & The Six *is streaming now on Prime Video.*

EMMA SUMMERTON

LOUIS VUITTON dress and tights, both P.O.A. TIFFANY & CO. ring, $40,000. Jil Sander shoes, P.O.A.
Hair: Teddy Charles. Make-up: Romy Soleimani. Manicure: Kim Truong. Set design: Robert Doran. Production: GE Projects.



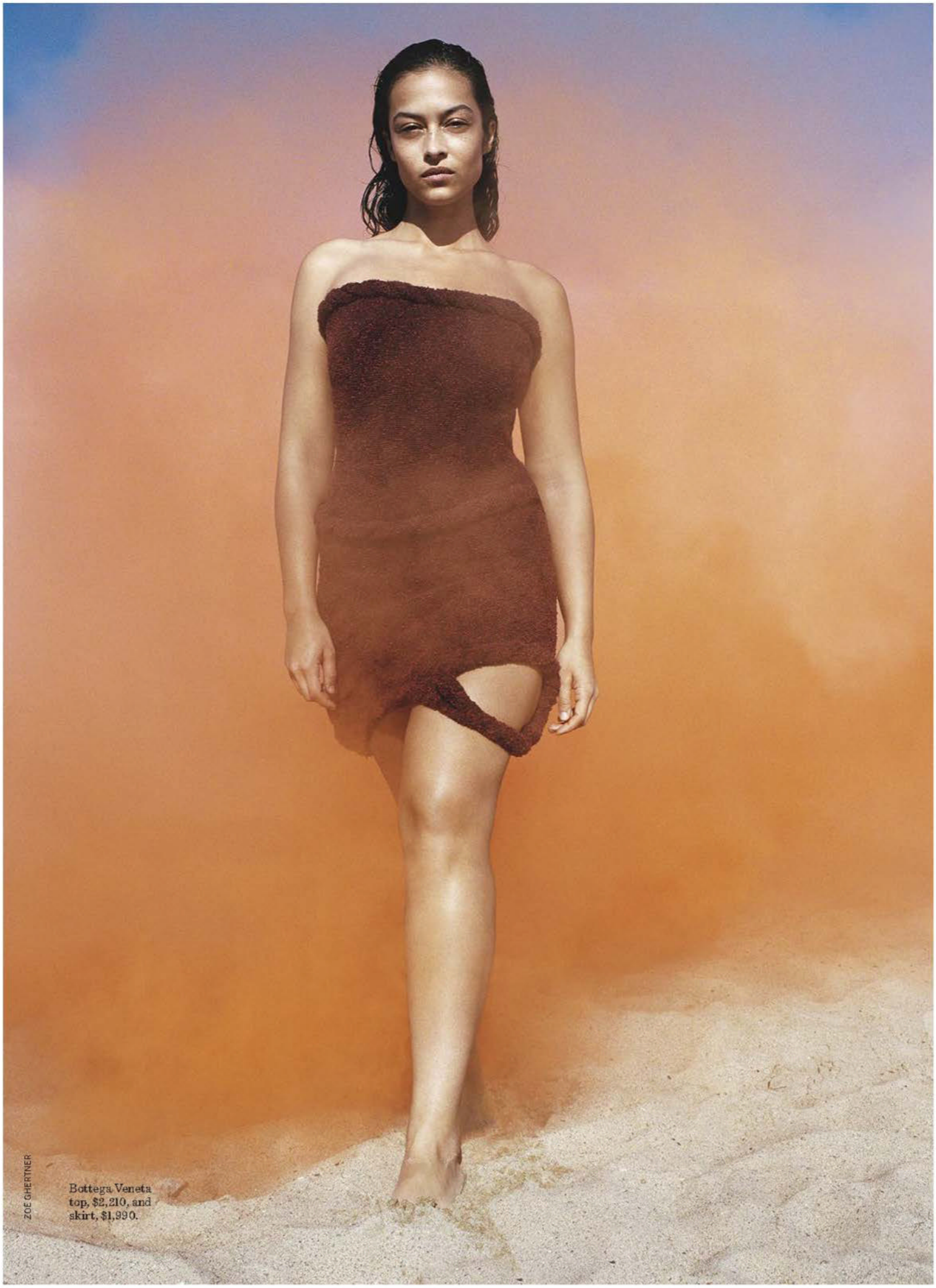
Cut short

It's all in small: invest in micro-mini lengths, for the young, and brave, at heart.

Styled by Camilla Nickerson. Photographed by Zoë Ghertner.

Opposite page: Lanvin jacket, P.O.A. Christian Dior shorts, $1,800. Jewellery, model's own. **This page**: Alexander McQueen top, $6,345. All prices approximate; details at Vogue.com.au/WTB.

Alberta Ferretti
dress, P.O.A.
Dolce & Gabbana
bodysuit, P.O.A.



ZOE GHERTNER

Bottega Veneta top, $2,210, and skirt, $1,990.

Jacquemus jacket and skirt, both P.O.A. Dolce & Gabbana bra, P.O.A.

ZOE GHERTNER

Dolce & Gabbana dress, P.O.A. Alaïa necklace, $24,090.

Maison Margiela jacket, $2,555. The Row shirt, $1,780, and shorts, $1,330.

Michael Kors Collection sweater, with scarf, $1,349, and shorts, P.O.A.

Hair: Tamara McNaughton
Braids: Jeelan Nadirah Aleem
Make-up: Homa Safar.
Manicure: Emi Kudo
Producer: AP Studio
Models: Adwoa Aboah, Devyn Garcia

ZOE GHERTNER

Rebel yell

At Mugler, Casey Cadwallader has reinstated the French brand's original status as a fashion disruptor. Jonah Waterhouse meets the creative director going his own way.

Mugler creative director Casey Cadwallader.

Casey Cadwallader's energy feels rambunctious when he Zooms in from Paris, his silhouette framed by 19th-century rooftops outside his Galerie Royale office. At the time of his interview, it's been a month since Mugler's latest show, autumn/winter '22/'23, a nearly half-hour rave-style extravaganza which currently sits at 30 million views on Instagram. It's morning, and by his visibly peppy demeanour, you can tell the brand's creative director is still feeling the buzz.

"I must say, it's taken me a little while to recover from it. Mentally, I think it was full of so much risk to do that, it was a real challenge," he says.

At the show, models Adut Akech Bior, Paloma Elsesser and Amber Valletta, as well as Venezuelan musician Arca and viral comedian Ziwe Fumudoh, wore pieces made of leather, lace and Lycra, which rendered them modern vixens, and were trailed by cameras on dollies broadcasting their every move to TikTok and Instagram. It was a celebration of confidence that encapsulated Cadwallader's liberated design approach while mining the energy of the brand's catwalks in the 1990s, which have earned retrospective popularity due to their visual extravagance in today's online age. Even Cadwallader wasn't immune to his own spectacle.

"It's the first time I watched the show myself, live … I was supposed to be fixing the looks, [but] I ended up sort of turning around and watching," he says. "Kind of naughty."

In the spirit of Manfred Thierry Mugler, the brand's founder who passed away early last year, Cadwallader has been feeling rebellious. The autumn/winter '22/'23 show took place 10 months after other collections of the same season, coinciding with haute couture spring/summer '23 instead. Cadwallader chose to show this collection in line with the pieces dropping in store, similar to Thierry Mugler – famous for showing whenever he wanted.

"There are a lot of rules in the world that aren't that serious, and then there are a lot of rules in the world that are about respect and conviviality that are important," Cadwallader says with a focused stare. "There's something about Mugler being a little bit of an outlier in not needing to conform. I think that's what Manfred really laid out, and I really want to appreciate that and to keep pushing it. I don't want to fall in line and just become another fashion house – I want Mugler to be a bit of an oddball, honestly." →

PORTRAIT: SOL SANCHEZ
PHOTOGRAPH (OPPOSITE): PEGAH FARAHMAND

"It's a funny thing, in life you're always trying to get back to the big ideas you had when you were young and make them possible"

Adut Akech Bior in a look from Mugler autumn/winter '22/'23.

Mariacarla Boscono (left) and Anok Yai walk the runway.

Above: Paloma Elsesser in a corset dress. **Background**: Cadwallader's denim pieces, which reinvent the durable material in artisanal ways, have become a Mugler staple.

The creative director's anomalous approach can be traced to his design-obsessed childhood in New Hampshire.

"I wanted to be a jeweller when I was really young, and then I wanted to be an automotive designer, then I wanted to be a furniture designer, then I went to architecture school, then I wanted to be a fashion designer – whew!" the 43-year-old says. "All of those things were my interests." He finished an architecture degree before pursuing fashion, with stints on design teams at Loewe, Narciso Rodriguez and at Acne Studios preceding his appointment at Mugler in December 2017. Cadwallader was quickly noted for his structural approach; the sharp blazers from his autumn/winter '18/'19 show would eventually become a defining silhouette.

An obsession with technology has seen the designer push for innovation, even down to tiny details. "I've always been a bit of a scientist. The fact that a zipper pull can have a rubber texture on your fingers so that you grip it better, those are things I really get into," he says.

One of the standout pieces from the season, a 3D-printed chrome bra made with scientific body scanning for a perfect fit, was a full-circle moment for Cadwallader. "When I was in architecture school, the thesis I wanted to do was about a fashion designer who 3D-scanned their clients and made clothes for them, and my teacher wouldn't let me do it. And now, I [get] to do that," he laughs. "It's a funny thing, in life you're always trying to get back to the big ideas you had when you were young and make them possible."

Architectural lines of thought – illusory expansion through design, and the techniques that make it happen – are key in Cadwallader's practice. His signature cut-out Lycra, which wraps around the body in the form of dresses and catsuits, is an example of beauty meeting practicality.

"On anyone, Lycra both highlights your curves and elongates your body. It tends to make your legs look longer, your hips look curvier," posits Cadwallader. "It's really about a graphic pattern being applied to the body."

Now, his second-skin work has developed to feature crystal mesh and lace; Kylie Jenner wore a gown-style catsuit made from the latter at Paris fashion week last October. "I really don't naturally like lace; it's not my thing," Cadwallader says. "I took it as a challenge, like, 'Okay, why don't you like it? What would make you like it?' Then I really jumped into trying to work with it."

Given Mugler's concert-like presentations, it's natural he designs for superstars familiar with public glare. Cadwallader crafted three looks for Beyoncé's On The Run II concert tour in 2018, as well as the final number worn by Dua Lipa on her Future Nostalgia world tour: a red and silver catsuit adorned with thousands of crystals.

"I think the most important thing is to know that person and what they are looking for in that moment," Cadwallader says. "With someone like Dua, I knew she was really cool about it, and was like 'I want you to do the finale look' – I was like, 'What, me?!' I knew it had to be a dazzler, and that I wanted to really go for it. She needs to sing, she needs to move, she needs to dazzle at the same time."

Cadwallader may work to empower his muses, but each of them – from Hunter Schafer, the new face of Mugler's Angel Elixir fragrance, to Chloë Sevigny, for whom he designed a wedding outfit last year – embodies a distinct, assertive confidence. Ultimately, he won't cast someone if they have the

BLAIR CALDWELL, PEGAH FARAHMAND, GETTY IMAGES, GORUNWAY.COM, ELIZABETH MIRANDA INSTAGRAM: @DUALIPA

look, but he doesn't jibe with their personality. For him, it needs to be the full package.

"The variety the world has is what's so exciting to me," he says, visibly exhilarated. "I can get really into a classical singer, and I can get really excited by the way a hip-hop star dances, because the magic is within their craft, and they're the master."

Where Jerry Hall, Linda Evangelista and pioneering trans model Connie Fleming were Thierry Mugler's uncompromising female muses, Cadwallader is keeping the legacy alive through today's liberated stars. Designing custom pieces for celebrity clients provides the same kind of thrill as being a couturier. "I would love to do couture, but as a house, we're growing up, getting bigger, trying to build. To jump into doing couture the way everyone else does it isn't maybe necessarily the correct option," he says. "For me, Dua is couture, Chloë Sevigny is couture, and it makes me just as satisfied," he explains.

Thierry Mugler founded his brand in 1973 but came to global prominence in the 1990s, when his dramatic designs and diverse casting challenged minimalism and the age of narrowly defined beauty in the (mostly white) waif. His 2003 retirement signalled the end of an era, but the brand's ready-to-wear business was an unsung success behind the more striking glamour. "I'm often referencing [old ready-to-wear] and people don't even know, because they don't think Mugler had a huge poplin shirt business, but he did. He had his own tailoring factory outside of Paris that made tailored men's and women's jackets," Cadwallader says.

Nonetheless, as Mugler's fifth creative director, Cadwallader is angling for impact. Unlike recent predecessors Nicola Formichetti and David Koma, the collision of Mugler's attention-grabbing approach with the age of TikTok has furthered its reach exponentially. "If we're going to try to resurrect a sleeping beauty, you don't come out with some 'real' trousers and shirts – you have to kind of stir the pot," he says.

Cadwallader may stir, but his approach is also rooted in thoughtfulness and considered intentions. He cast curve models as early as 2019 – four years before today's conversations about size representation on runways – and pushes for inclusivity carrying on Thierry's legacy. In a poignant moment, he received approval from the famously brusque Mr Mugler only a few months before his passing.

"We spoke after the second runway film [in October 2021, for autumn/winter '21/'22] and he was saying, 'I really see Mugler in that. I'm starting to see it.' For me, that was the most important part … he was starting to recognise and was seeing the spark, to me [it] was so meaningful," Cadwallader recounts. "He gave me a big hug at the end – a big giant man hug – and it was really nice. I felt approved."

Over the past five years, Cadwallader says he's loosened up, and the change is visible in his work. He describes his 38-year-old self in 2017 as a little bit more serious and intellectual, first noticeable in autumn/winter '18/'19's more conservative dresses. Comparing his debut collection to his most recent is to witness a sense of abandon that's reminiscent of the muses he dresses.

"Mugler is there if you're feeling like you maybe want to try being [badass], and it's there to help give you a little push into the pool. I've seen it many times – I've had people say, 'Oh, I'm not a Mugler girl, this is too much' and then they get in it, and they're like, 'Hello, me!'" he says, now with a grin. "I watch that happen and I think, 'Mm-hmm, you like this little side of you.'" ■

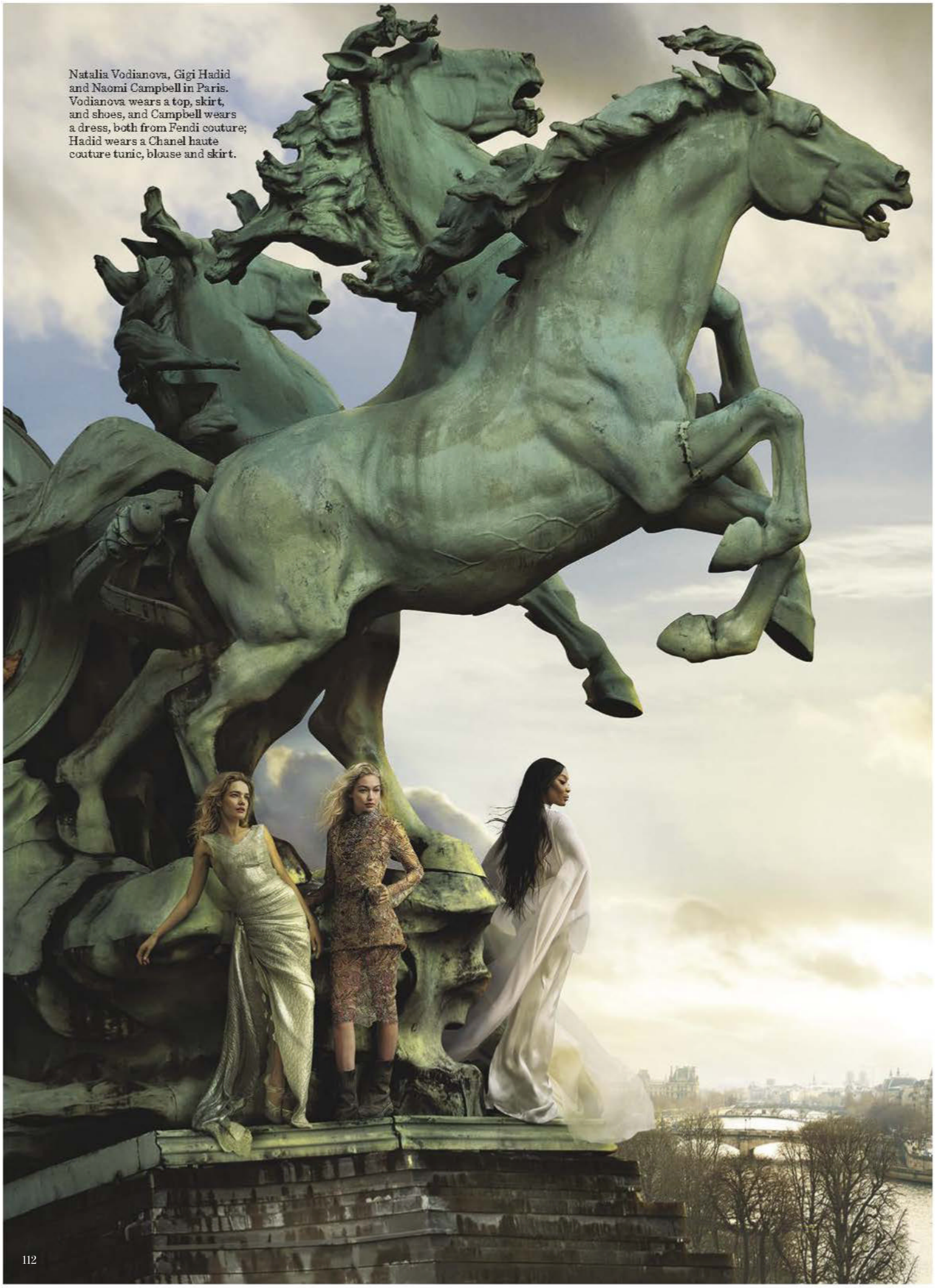
Kylie Jenner in Mugler at Paris fashion week last October.

Dua Lipa in custom Mugler during her Future Nostalgia tour.

Autumn/winter '22/'23 saw soft leather cut into futuristic biker jackets and cut-out trousers.

Cadwallader's chrome 3D printed bra.

Beyoncé performing in one of three Mugler outfits on her 2018 On The Run II tour.



Natalia Vodianova, Gigi Hadid and Naomi Campbell in Paris. Vodianova wears a top, skirt, and shoes, and Campbell wears a dress, both from Fendi couture; Hadid wears a Chanel haute couture tunic, blouse and skirt.

In his image

Six designers inspired by Karl Lagerfeld interpret his iconic work in new creations worn by the models he loved.

Styled by Alex Harrington. Photographed by Annie Leibovitz.

CHITOSE ABE, SACAI

Karl used to say, "Fashion isn't art – it's business." I've always thought about that as I've run Sacai. These days a designer's job isn't just about designing clothes, and that's something Karl saw way back when – he was like a fashion cyborg. He was a great designer from the start, but he was also good at fashioning his own image. When you think about Karl, it's the white shirt, a tie sometimes, and some hard-edged jewellery. I've tried to capture that – not to reproduce it, but to hybridise it in the Sacai style and turn it into an elegant dress.

Worn by Amber Valletta. Junya Watanabe boots.

ANNIE LEIBOVITZ

GUCCI

"My first Chanel show was the women's march show," says Gigi Hadid, seen here in Gucci's tweed jacket embroidered with pearls, jet, and crystals, and a very Karl white collar and black gloves. "The streets of Paris had been built in the Grand Palais, and I was just wide-eyed at the spectacle, the magnitude of the production – I'd never seen anything like that in my life before. Later, I loved the rocket-ship show and the *Titanic* show – the audience saw the runway and the facade of the boat, but not that the entire inside of the boat was set for a party. Karl inspired me by his storytelling – his ability to communicate worlds and bring them to life. He was an icon because he had this genius focus on what was important to him and what he was interested in, and his uniform was part of that intent. It was his armour, his way of becoming Karl Lagerfeld. Even 10 feet away, he looked like how Karl Lagerfeld was meant to look. He was awesome."

Worn by Gigi Hadid.

MILLS

ANNIE LEIBOVITZ

DONATELLA VERSACE

Karl was a very good friend of Gianni's – they really liked each other, and respected each other. Gianni wasn't the kind of person with many friends, and Karl not so much either, but they connected. I kept saying to Gianni, "Please – I want to meet him." So he took me to Karl's house one night, and I was mesmerised. He means a lot to designers today – especially me. We like his rebellious spirit. He would put things together that really didn't make sense, just to show you they *could* make sense. He didn't take himself so seriously, but then geniuses never do. It was like every show he did was his first. He also liked to have women around him, to give him strength. Their presence was very important – he wanted to know what women thought of what he was doing.

Worn by Kendall Jenner.

PIERPAOLO PICCIOLI, VALENTINO

Karl and I met in the early 90s at Fendi – it was like a star coming to the office. In a way, he brought the news from the world – talking to us about things like how the new beauty is ugliness. These manifestos were absolutely sharp, and delivered without any doubts. I also learned from Karl not to take anything for granted. You can work with everything. You can create with everything. I was always very impressed by Karl's research into modernity. He was obsessed with modernity – this idea of depicting what was contemporary. He was never nostalgic. The look I created is a melting pot of his words, the modernity and the sharpness of his look.

Worn by Anok Yai on the roof of the Grand Palais.

ANNIE LEIBOVITZ

JUN TAKAHASHI, UNDERCOVER

It's wonderful how Karl managed to achieve so much for so long. When he started reworking Chanel, changing the look bit by bit over the years, it was really fresh – he captured the atmosphere of each passing era and wove it into Chanel's designs, making them evolve. I've tried to reinterpret what Karl did around the time he took charge of Chanel – I wondered what would happen if I attempted what both Karl and Coco had been doing. It's a quintessential Chanel suit, but there's something you can't quite put your finger on – dark pop and punk accents, with the seams exposed or cut into tatters.

Worn by Liu Wen. Philip Treacy hat. Gucci pearl necklace. Sergio Rossi shoes.

ANNIE LEIBOVITZ

CHRISTOPHER JOHN ROGERS

I looked at his work for Fendi, which, although very expansive, was always about technique – and I thought about all of the behind-the-scenes construction that went into the house's couture pieces. That's at the forefront of what I designed here. It was labour-intensive; there are more than 250 pieces of organza, there's silk faille, there's an underskirt, a boned corset. One of my favourite collections of Karl's is Chanel's fall 2006 haute couture. There was denim and thigh-high boots, and I think, at the time, a lot of people were wondering, What *is* this? As I've gotten older, I've appreciated his work in the way that it feels like, even if it's not for everyone, it's always for the customer, and for him. He stands for longevity, authenticity, craft – and having a sense of humour in fashion, regardless of whatever else is going on in the world. He really crafted his own language.

Worn by Adut Akech Bior.
Hair: Jawara
Make-up: Fara Homidi
Set design: Mary Howard Studio

ANNIE LEIBOVITZ

Worlds collide

Ahead of showing a collaboration at Australian fashion week, Akira Isogawa, one of Australian fashion's most respected names, and Jordan Gogos, emerging creative force, reveal how they've found invigoration and creatively kindred spirits. By Alice Birrell.

After Jordan Gogos's Australian fashion week show last year, his second ever, he was depleted. Giving it all in an explosion of densely layered colour on his art-meets-fashion pieces and colossal set design, all said taking in 60 collaborators and garnering his label Iordanes Spyridon Gogos one-to-watch status, he questioned what was next. "I was actually quite fatigued. I really didn't want to have a show in general."

What do you when you don't know what to do? You cold call an expert. Or email, as Gogos did, Australian living legend and one of our most revered designers globally, Akira Isogawa. Who else but the preternaturally serene and understated Isogawa to offer a focused, concise solution?

After a delayed response – Isogawa was in London helping Australian philanthropist Gene Sherman with an exhibition, one of the projects he's been quietly working on since his last runway outing in 2018 – the Japanese-born Australian designer agreed to connect, first laying out his state of mind. "He said, 'Look, I'm really in a place where I don't want any chaos. I'm actually quite calm right now.' And I was like, 'That's so funny, because I really need that,'" recounts Gogos.

Isogawa has been watching the Parsons graduate for two years. "The moment you go online, here's Jordan – my god …," he says, trailing off. "What is actually special about him is that he is so identifiable. You can see, 'Oh, that's Jordan.' It just stays in your mind, it's in there, in my head."

That was in late 2022 and today, four months later, the results are underway in Isogawa's Marrickville studio in the still industrial part of the Sydney suburb where repair shops and food wholesalers coexist with recording studios and artist enclaves. The low-slung red brick warehouse is intermittently cloaked in a roar – the infamous teeth-chattering effect of the low flight path. Inside, sepia-toned light from small windows illuminates a collection of pattern pieces, a cluster of sewing machines, bolts of fabric stacked under work tables and two floors of Isogawa's archive. Tags hanging from racks, holding a bounty of garments that look like flat-pack 2D figures in ethereal folds with smatterings of exquisite embellishment, announce seasons like '*automne/hiver* '07'–hinting at Isogawa's successful Paris shows. "You don't need to look much further – if there's something to be inspired by it's probably here," Gogos says. →

Styled by Miguel Urbina Tan. Photographed by James Tolich.

GROOMING: SAMANTHA P
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Designers and collaborators Akira Isogawa, sitting, and Jordan Gogos, in Isogawa's Sydney studio. Gogos is draped in a 2004 origami prototype from Isogawa's archive. **Opposite page**: An extravagant multilayered dress from their collaboration which will show during Australian fashion week this month.

The results, showcased at Australian fashion week this month, are surprising – given Isogawa's reputation for refinement and minimalism drawing from his Japanese heritage, and Gogos's colour delirium and surreal, oversized shapes, you'd expect a clear delineation of who did what.

Not so. Take a dress with a hand-coiled bustier. The fabric has all the cross-hatching of Gogos's latticed stitches on the fabrics he creates using dead stock scraps, felted together in a weighty result via a specialised machine. Here though, it is mysteriously airy in a frothed ball skirt. "I've scanned it and turned it into a digital print," he elucidates. A whisper-thin tulle has been overlaid with a hint of a print just visible – Isogawa's archival fabric from around 2002. Gogos, arriving in the studio one day, assumed it was his own. "I didn't actually notice for ages, and then I went, 'Wait a second …,'" he says, making both of them laugh.

Everything is less push-pull, more a bleeding of the duo's visions. Like colour, noticeably subdued compared to Gogos's past collections. Isogawa, preoccupied with the techniques Gogos used, pushed this side of things. "You say fabric, *then* colour. I really wanted to pivot a little bit away from being the rainbow designer or the Willy Wonka that people kind of described me as," says Gogos.

Then there's the origami pieces, still in progress. Working with patternmaker and origami master Takahiro Shirai for two decades, Isogawa has been executing these pieces, taking enormous amounts of fabric, reducing them to a third in size via complex folds, to challenge the reign of tailoring as the apogee of precise design. Usually Isogawa works with paper-thin fabrics, but instead he's taking on Gogos's multilayered, handpainted fabrics which the

"We have a vision, that clear vision, and then we just actually make it happen. As simple as that"
– Akira Isogawa

Top: A dress with hand-coiled bustier and tulle overlay made from Isogawa's archival fabric. **This page (others):** Works in progress with Isogawa and Gogos (also pictured below) making final touches.

The designers in the studio. **Below:** Gogos's Trojan Horse motif. **Bottom:** Isogawa at the cutting table.

latter describes as "slabs of meat", with a smile, noting he paid for models' massages post-show last year. "That reminds me, I need to find the thickest hand-needle," Isogawa quips.

Exceptions to this nebulous intermingling are the hand-beaded teddy bear and Trojan Horse motifs. The bear is Isogawa's, a reference to his toy animal backpacks, symbolic of his warmth and humour (Isogawa might also be Australian fashion's most beloved treasure); the horse, Gogos's brand signature emblematic of "new ideas, new people", breaking into the industry. They will appear on the front and back of two tops, then flipped. And the red wool socks by knitter Jo Morton, an updated thigh-high homage to Isogawa's first-ever collection in 1997 when, unable to afford shoes, he bought socks from Gowings for the models to wear.

That Isogawa is still making, nearly three decades later, is testament to something Gogos resonates with instantly. "You've sold very successfully over the years. But that's not your focus," he addresses Isogawa. "I think compromise is that last thing we need to actually consider," Isogawa responds with conviction that hints at why he has survived what many can't. "We have a vision, that clear vision, and then we just make it happen. As simple as that."

Though Gogos is 28 and Isogawa, 59, those words are edifying to the young creative, who also works on art pieces and furniture design, but isn't preoccupied with commerciality – something commentators note often. "Every question I've been asked over time is like, 'When are you going to sell?', 'When are you gonna do this?'" says Gogos. "So to actually connect to the level of creativity first, innovation first, and money comes way later [is nice]."

"I don't think Jordan needs to worry," Isogawa says. "Because there are people around him … they're able to actually help and support Jordan to merchandise or whatever it takes to sell."

Gogos here points out Isogawa is "a professional pivoter from selling out", knowing he maintains loyal clients, his boutique and relationships with his makers. Isogawa recently visited the family business in Bali that has done his beading for 20 years while watching their sons grow up, sleeping in the factory when he goes. "I think you get a sense when it can't go further, because it's a territory that you don't want to tap into it. It might damage your soul. It's not worth it," Isogawa says.

As Australian designers continue to grapple with an uncertain economic climate and the thinning out of local specialised makers and manufacturers, that this kind of creativity isn't dampened is testament to the spirit of local creatives and their labels, like Akira, now Iordanes Spyridon Gogos. "When I saw J in my inbox," Isogawa reflects. "That email could not be ignored." ■

Upon reflection

Considered pieces take over. Dress with intelligence and intention in well-articulated tailoring, silhouettes with slink, and a quietly confident palette – lashings of colour encouraged.

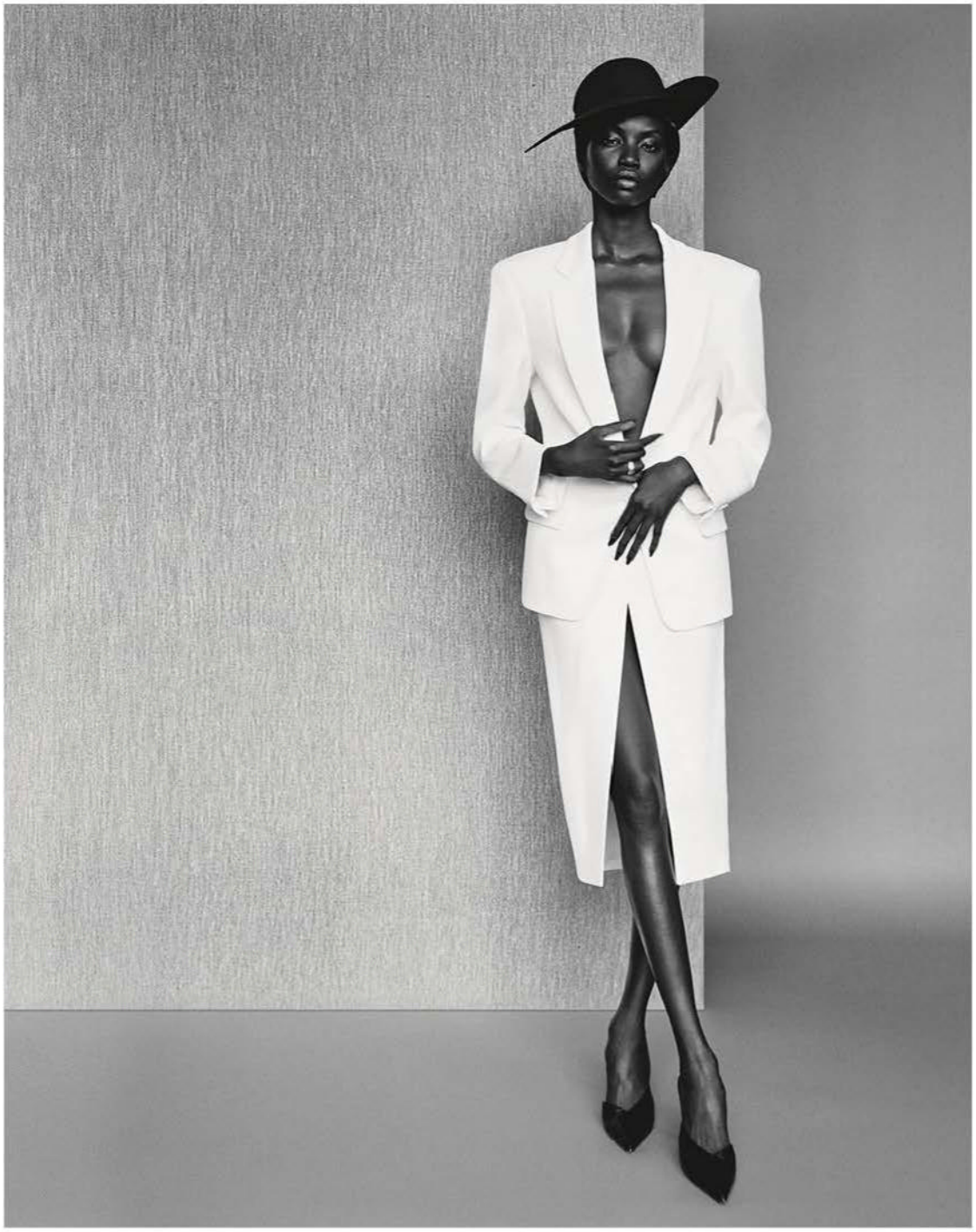
Styled by Carlos Nazario. Photographed by Alasdair McLellan.

Opposite page: Gucci jacket, $5,745, pants, $2,040, and shoes, $1,525. Piers Atkinson hat, P.O.A. **This page, from left**: Alexander McQueen jumpsuit, $5,845. Maison Michel hat, $1,250; Alexander McQueen top $6,345, and pants, $2,160. Ruslan Baginskiy hat, $480. Saint Laurent bracelet, $1,020.

Bottega Veneta dress, $14,730, earrings, $1,570, and shoes, $2,310. Bracelet, model's own.

Louis Vuitton dress, P.O.A. Ana Khouri earring, P.O.A. ATP Atelier shoes, $760. Ear cuff, model's own.

ALASDAIR MCLELLAN



Michael Kors Collection jacket and skirt, both P.O.A. Noel Stewart hat, P.O.A.
Chanel Fine Jewellery ring, from $5,950. Bottega Veneta shoes, $1,450.

ALASDAIR MCLELLAN

Saint Laurent coat, $10,405, top, $3,140, and skirt, $2,980.

Opposite page: Givenchy top and skirt, both P.O.A. Schiaparelli hat, P.O.A. **This page**: Prada dress, $5,300, and shoes, $1,940.

ALASDAIR MCLELLAN

Schiaparelli dress, $11,800, and hat, P.O.A. Roger Vivier shoes, $1,900.

ALASDAIR MCLELLAN

Left: Giorgio Armani dress, $13,000. **Right:** Ferragamo dress, P.O.A. Charlotte Chesnais ring, P.O.A.

Hair: Syd Hayes
Make-up: Lynsey Alexander
Manicure: Adam Slee
Set design: Daisy Azis.
Production: Ragi Dholakia Productions
Models: Małgosia Bela, Karen Elson, Lara Stone, Mona Tougaard, Anok Yai

All in good time

Global warming, productivity, the biological clock, even our own mortality ... our anxieties around time have never been higher, and have never impacted us more keenly. Amy Campbell considers whether it's possible to live a life free from the pressures of the clock.

It is while experiencing reasonably high levels of time anxiety that I sit down to write this story … about time anxiety. The Intergovernmental Panel on Climate Change (IPCC) recently released a report claiming the next 10 years are critical in slowing down the progress of global warming, or else catastrophic weather events risk becoming too extreme for humanity to handle. "There is a rapidly closing window of opportunity to secure a liveable and sustainable future for all," states the AR6 Synthesis Report. As the existential terror of these findings bubbles away in the back of my mind, my prefrontal cortex hums with thoughts of competing work priorities, text messages I haven't replied to and this irrational sense of guilt I'm harbouring for choosing to stay out late with friends on Saturday night, which consequently launched me into the work week feeling tired and frazzled. The irony of this situation – writing about time anxiety while feeling stressed about deadlines – isn't lost on me. I decide to lean in.

According to the Cleveland Clinic, chronophobia – more commonly known as time anxiety – is "an extreme fear of time or the passage of time". "People with this anxiety disorder feel intense discomfort or dread when they think about time passing them by," states the research centre, adding that in severe cases, time anxiety "can lead to panic attacks, social isolation and problems with relationships". While I wouldn't classify my own fear as extreme, I've certainly experienced the discomfort and dread that comes with feeling like you never have quite enough time.

In 2023, most stressors – whether immediate or more existential in nature – seem to relate to, or be intensified by, the passing of time. A 2021 survey by the Australian Bureau of Statistics (ABS) into the wellbeing and social experiences of Australians found that one third of Australians reported "always" or "often" feeling rushed for time. Figures like this probably don't elicit a sense of shock horror in you, either. After polling my friends, family and colleagues about how rushed they feel for time on any given day, and discovering the average answer is something along the lines of "pretty rushed", I am surprised that statistic isn't higher.

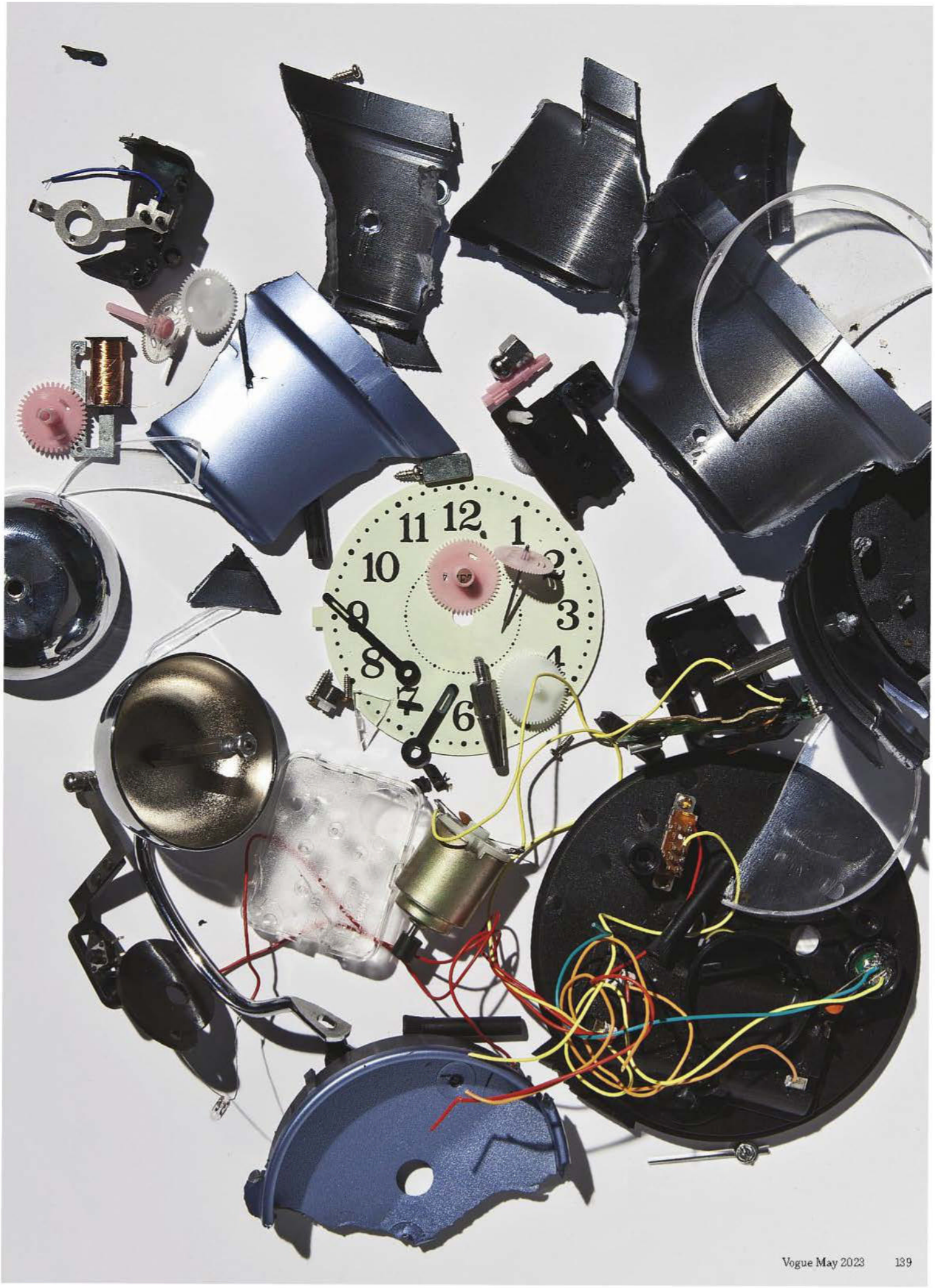
"Time is our most valuable non-renewable resource," wrote the American-Hungarian-Romanian physicist Albert-László Barabási. "If we want to treat it with respect, we need to set priorities." If there's one thing our productivity-obsessed culture is desperate for, it's more hours in the day. We want to do more, multitask better, and find tactics to make time-consuming tasks less time-consuming, so we have more time to, well, optimise our time. But who exactly is this obsession benefitting? And – to get really existential – by compulsively searching for pockets of time during the day to accomplish more or whatever we deem immediately important, how many hours, days and years of that critical window of time are we losing to more pressing matters?

It's this concern that provides the overarching framework to Jenny Odell's new book, *Saving Time* (Bodley Head, $35). Since writing the manual on resisting the attention economy, the bestselling *How to Do Nothing*, in 2019, Odell, an American artist, writer and academic, has become something of a preeminent authority on how to exist within modern society without going completely mad. In *Saving Time*, she examines how the Western world became governed by the belief that time is money, and how detrimental this is not only to our own physical and mental health, but also the health of the planet.

"Some of the early American researchers that were obsessed with the language of productivity were also really into eugenics, which is no real surprise," says Odell. "They had this dream of a human machine, one that was just as efficient as the machines we were working on."

Odell is in her native Oakland, California, a city in the Bay Area near San Francisco that is also a major port. She informs me the storm clouds, which have been cloaking the region for days, have lifted, and she's looking forward to going for a walk. Just as they were in *How to Do Nothing*, the ideas Odell encounters on her walks – and her time spent in nature, observing the rhythms of the environment more generally – are threaded throughout *Saving Time*. The link between time and global warming maintains a presence throughout the book and soon, our conversation meanders to the IPCC's Synthesis Report – the one that states we have 10 years to write the wrongs of our colonial, industrial and now capitalist forefathers, or else hurtle towards planetary destruction. →

GETTY IMAGES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"Let's not reward people for the time spent on a task or job, but reward people for the

Although in some contexts, a decade can feel like an eternity, in the face of climate change, I tell her, it feels like a terrifyingly short window.

"It can be difficult to take in something like that without feeling a sense of doom that can be paralysing," she acknowledges. "I think conveying urgency is necessary, because it's based on science. But also, the climate crisis is something that has been unfolding for a long time. That's not necessarily a happy thought. But I find it useful to sort of, like … look around and recognise that this has been happening for a long time, in really uneven ways.

"Also, none of this had to happen. There have been windows of possibility throughout history in which we made wrong decisions, but that also means that conversely, in any moment, there are many avenues of possible action available to us."

While *Saving Time* confronts some depressing truths, such as irreversible environmental decay that has occurred with the assistance of our burning of fossil fuels, Odell doesn't want you to finish her book feeling worse about the state of things. Rather, *Saving Time* aims to recover and encourage a sense of agency over how we choose to use our time – and the possibilities contained in using that agency with others, as a collective.

"Agency is very deeply tied to how we think about time. If you see your life as operating on this linear timeline that is marching into oblivion, and every day is just filled with the same, undifferentiated stuff … I don't think that particularly inspires agency," she posits. "And of course, that's very understandable for someone who is living on the clock and has little control over their own time. But I think there's another view of time that is more dynamic, where actually, no moment is the same. If you have this view of time, it's easier to imagine yourself doing something unexpected. Because it's easier to imagine doing something new."

Unless you're self-employed, you don't need to work to live or you're fortunate to have an employer who values quality of work over the quantity of hours worked, you're probably wondering how (and when) you're supposed to tap into this "dynamic" time Odell speaks off. Despite what time-management books written by productivity gurus (Odell refers to them as "productivity bros") may preach, very few of us enjoy complete control over our own time. And when we enter the workforce, not only are our employers buying our knowledge, strength and ability to work well in teams, they are also buying that most valuable non-renewable resource: our time.

Like Odell, Professor Frederik Anseel, professor of management at the University of New South Wales Business School, traces the modern workplace's obsession with efficiency back to the industrial revolution, where early "productivity bros" such as Henry Ford devised systems of work that improved industrial efficiency. "Jobs were broken down to modular pieces of work at the assembly line," notes Anseel. "And while that enhanced productivity immensely, it was not necessarily good for wellbeing."

Anseel is also the president of the European Association of Work and Organisational Psychology, and a great deal of his research revolves around mental health in the workplace. He acknowledges that "time pressure is an incredibly dangerous [stressor]" because of the way it can "prevent someone from seeking resources like support and help from others, or engaging in relaxing activities", therefore "chronically undermining their recovery".

"Normally, processes such as the psychological detachment from work during non-work time, physical exercise, and sleep have the potential to protect our wellbeing. And while the experience of time pressure calls for effective recovery processes like these, research shows that those processes become impaired when time pressure is high. Because when people are time poor, they develop tunnel vision," explains Anseel.

While the synthesising of workflow may have helped speed things up in 18th-century factories, this style of organising work wasn't designed to be applied to 21st-century knowledge-based jobs. Yet I regularly hear my lawyer, tech and media-industry friends lament how "under the pump" they feel in workplaces where time is money, and therefore, each minute of the day counts. In some cases, this is literal. In the legal field, the concept of billable hours – the hours worked by an employee for an employer that are measured and then billed to the employer's client – mean that workers' computers are often fitted with time-tracking apps.

Unsurprisingly, yet paradoxically, Anseel says the surveillance element of devices like this can result in increased feelings of anxiety. "They put a price on every hour (or minute) of someone's working life, which creates additional stress. Every minute spent being unproductive creates the stress that it is costing them money."

As for why we've inherited such an archaic form of standardised time measurement, Anseel suggests it could boil down to "the spirit of tradition". "We probably need to step away from this and think more about outputs, results and contributions. Let's not reward people for the time spent on a task or job, but reward people for the results or contributions they achieve. We also know that giving people autonomy and flexibility increases

results or contributions they achieve ... giving people autonomy increases productivity"

productivity. If you build autonomy, self-control and flexibility in job design, people will not only feel less stressed, they will also be more productive."

Of course, external factors like deadlines, family commitments and unexpected events, like a sick pet or child, can throw our predetermined schedules out the window – a friend once referred to spontaneous work meetings as "hijacking" his days. But time anxiety can also come from within.

A common example of self-inflicted time anxiety is motivated by our fear of the most human function: the biological clock. This particular form of anxiety is most widespread among women – the aforementioned ABS study discovered that more females (35 per cent) reported "always" or "often" feeling rushed for time, while only 30 per cent of males did. Females aged 25 to 39 years were also more likely than their male counterparts to report feeling rushed for time (47 per cent compared to 38 per cent). When you consider it is during these years that a woman's natural fertility is highest, it's no wonder the decision of whether or not to have a family, and how to balance that with a career, financial demands and social commitments, is linked to feeling more pressured for time.

Perinatal psychologist Genevieve Anderson witnesses time anxiety on a daily basis, from women at the preconception stage, during pregnancy and the postpartum period. But it doesn't end there. "Time anxiety also manifests as worry about developmental milestones for the newborn. Parents might worry about their baby meeting these milestones, or feel anxious about whether they are doing enough to support their development."

More recently, developments in IVF have given women greater control over when they are able to conceive. Anderson acknowledges the myriad positives of these developments, such as reducing the stigma around those experiencing infertility, as well as those deciding to have children later in life. Workplaces are also keenly aware of these positives, and increasingly, companies from Spotify to Pinterest are adding egg freezing to their list of workplace benefits.

Ostensibly, policies like these are promoted as giving female employees greater flexibility and control over their reproductive choices. "However, this can also create a cultural expectation that workers will prioritise their careers over their personal lives. It's worth noting that egg freezing does not guarantee a pregnancy," cautions Anderson. Interestingly, a 2023 study titled "Progressive or Pressuring?" that appears in the *Journal of Applied Psychology* found that "although egg freezing coverage is intended to support employees's personal lives … egg freezing policies were found to send a stronger signal that personal-life sacrifice is encouraged."

A fear of mortality is another manifestation of time anxiety. In *Saving Time*, Odell explores this in a chapter titled Life Extension. "It's supposed to sound like you're going to try to make more of your life, or make your life longer. But as you read through the chapter, I'm trying to articulate the idea that you could feel more alive in any particular moment simply by being more attentive to the other forms of life around you," she says.

"I think there's this very modern feeling, and it's encouraged by our culture of consumerism, that as a human individual, you exist in a world that is kind of inert. Like, it's alive, but it doesn't really seem like it has its own agency, or its own timeline. To me, that's very deadening." Odell says that by simply paying attention to something that's growing and reacting in time – such as the clump of moss that burgeons on her windowsill at the beginning of the pandemic – can be a reminder that not all life adheres to a linear, standardised format of time. "Everything is just affecting everything else all the time. Like a nesting colony. The way that birds will come back in accordance with the seasons, and use it in unexpected ways. The world is sort of alive to itself."

The day this story is due, I take the afternoon off. It means I'll hand it in a day late, which isn't ideal. But my mind needs a break – it needs time and space to de-frazzle. Plus, rushing the process in order to force these ideas through seemed like doing the topic itself a disservice. So I switched on my out-of-office, left my phone at home and took myself on a walk. Unaware of how many minutes were passing, time felt more elastic than it had in weeks, maybe even months. I sat down by the beach and watched a crab scuttle across a rock before dropping into a crevice – in a couple of hours, the tide will rise again, just as it had fallen this morning, and after experiencing a few hours on land, that crab will become part of the underwater ecosystem once more.

"I am hopeful," says Odell before we exchange our goodbyes. "I think so much agency comes through conversation. People have come together in the past to articulate different versions of how we can value time, and it really just started with initiative. It always starts with talking." Contrary to popular belief, a bleak future, she adds, is not predetermined. But in order to experience life with less time anxiety – whether it pertains to climate doom, work and productivity or the biological clock – individual hacks are not the answer, Odell concludes. Being in sync with the world around us, and inviting others to come together to make cultural, social and maybe even political steps forward, is more likely to conjure positive change. "It's what can we do, instead of what can I do." ■

Maternal instinct

Teresa Palmer is doing it all, juggling the worlds of movie stardom and motherhood with ease. And with her latest role in this month's most buzzy miniseries, things are only getting better. By Hannah-Rose Yee.

Styled by Kaila Matthews. Photographed by Jess Ruby James.

Chanel dress, $14,580, earrings, $1,980, and boots, $4,700, from the Chanel boutiques. Falke tights, $50. Chair from Vampt Vintage Design. All prices approximate; details at Vogue.com.au/WTB.

This page: Chanel gloves, $2,480, from the Chanel boutiques. **Opposite page**: Polo Ralph Lauren dress, $999, and cardigan, $499. Eres bra, $415. Christopher Esber skirt, $645. Georg Jensen ear cuff, $785. Paspaley earrings, $18,800. Tiffany & Co. necklaces, $4,550, and $26,400. Falke tights, $50. Christian Dior shoes, $3,690.

JESS RUBY JAMES

Teresa Palmer bursts out of the studio green room looking like a Christmas present in a little black dress festooned with bows. "Chanel, babe! Chanel," she cries, striding forward in boots that sparkle all the way to her knees. She's halfway through her *Vogue* Australia shoot; it's just past lunch – two jumbo slices of avocado toast for Palmer – and already she has ticked off another Chanel look (many feathers, very tweed), a Sportmax dress (splendidly highlighter pink), and some Dior, Hermès and Cartier, just for fun.

It is fun, all of this magazine magic – the lights, the camera, the action-packed schedule. And Palmer is good at it. Shots are nailed in less time than it takes to make a matcha latte. The 37-year-old actor and star of this month's Disney+ series *The Clearing* has been on the cover of *Vogue* Australia before – "the best magazine in the entire world!" she declares – six years ago exactly. "I feel re-energised being back on set," she muses. "It's just a different life from mum world."

That's the world Palmer occupies at home in Adelaide, where she lives for half the year with her husband, actor Mark Webber, and their four children: Bodhi Rain, Forest Sage, Poet Lake and Prairie Moon. She is also stepmother to Webber's son Isaac. Theirs is one big, blended, brilliantly happy family. "I have four children, two dogs, two snails and a cat – yes, we've got two pet snails right now," Palmer says cheerfully, wrapped in a bathrobe between shots, her energy disarmingly frank and engaging. Her life, she adds, is a "whirlwind". "People say that word so flippantly, but with me, it's legit," she says with a smile. "There's the part of my personality that craves it and seeks it out. And I love the busyness. As I've gotten older … I've said to my husband, I just want simple. And he's like, 'No you don't! You think you do, but you don't really. You love the complexity and the colour and the vibrancy of our life.' So I think I'm almost like a swinging pendulum."

At one end of that swooping arc: Chanel and Cartier. At the other, a "floaty dress" and a Viktoria & Woods cap pulled low on her head. "My day is always jam-packed with things, from the moment I'm up in the morning at 6.30 to the moment I go to sleep at 10.30," she sums up. "I never have just a simple day at home. That's just the way it is."

True to her word, Palmer calls me from one of her not-just-a-simple-day-at-home the next week. She's in her car. Alone. ("For once," she jokes.) Parked outside her house in Adelaide. Her mother is inside with Palmer's girls after a morning of carefully calibrated chaos. "Poet has tap dance on Monday followed by Leap into Dance, so I have to be there to swap her shoes over into ballet shoes," Palmer recounts. "Then my mum sits in the car with Poet while I'm inside with Prairie and she has her toddler ballet." She's waiting for Webber to return from the gym with her lunch. "Thanks babe," she murmurs, when he arrives. "The girls are inside."

Palmer was born in Adelaide and raised by her mother after her parents' divorce. The pendulum swings of her childhood opened a window into a world of escapism that led straight to Hollywood. By 19, she was starring opposite Daniel Radcliffe in *The December Boys*; a few years later she was headlining the Cate Shortland psychological drama *Berlin Syndrome* and the Oscar-winning war epic *Hacksaw Ridge*.

She met Webber in 2012 on Twitter, when that platform was still a place where nice things could happen, and they spent weeks emailing back and forth before setting a date in real life. Within 10 months they were engaged and the first of their brood arrived in 2014. Webber is Palmer's soulmate. "I'll just say that I never feel alone," she shares. "There's always someone who I can talk to, on such a deep level. He makes me feel so seen, and so heard, and really supported. I felt alone a lot growing up, being an only child and it was just me. That just feels so unfamiliar [now], the alone feeling, because I have him and we get to do life together. We always say we can achieve anything." Even if the pair "should not be the poster children for spending enough time with each other", she admits. "But I think for us, the first step in shifting that is recognising it, and knowing that we really need to spend more time tending to this beautiful thing that is our relationship." They had one of those moments the other night, when they stashed their phones and "really looked at each other" and talked about everything going on in their mad, marvellous lives. "In those moments, I just feel that connection so deeply, and that love reignites." →

Christian Dior dress, $9,200, necklaces, $1,850, and $2,710, and shoes, $3,690.
Sportmax skirt, worn under dress, $2,160. Georg Jensen ear cuffs, $785, and $125. Falke tights, $50.

JESS RUBY JAMES

JESS RUBY JAMES

Opposite page: Sportmax dress, $2,410. Cartier ear cuff, $17,600. **This page**: Bottega Veneta dress, $26,300. Miu Miu bra, $1,010. Tiffany & Co. ear cuff, $12,600. Paspaley earrings, $18,800. Falke tights, $50.

Their youngest, the toddler ballerina Prairie – named after the Laura Ingalls Wilder television adaptation that Palmer watched as a child with her beloved nanna – was born in 2021 and nine months later Palmer returned to work to film *The Clearing*. The miniseries is one of the first Australian productions from Disney+ and based on the psychological thriller by J.P. Pomare who, in turn, was loosely inspired by the infamous story of The Family, an insidious cult that took hold in rural Victoria in the 1960s. The leader of *The Clearing*'s fictional group is played by Miranda Otto, softly spoken but severe; Palmer plays Freya, a former member confronting her past in this "story of redemption, and trauma and renewal". From there it's practically AACTA award winners only, from Guy Pearce to Mark Coles Smith, Kate Mulvany and nominee Julia Savage, the breakout child star in Del Kathryn Barton's directorial debut *Blaze*. Savage plays a younger version of Freya. Says Palmer: "I just kept thinking, 'I've got to bring it, because she's going to be bringing it.'" And she did. Palmer's work is career best, her Freya an inscrutable, compelling cipher.

The act of returning to work was "great". "I was so ready, to be honest," says Palmer, in part because the role itself was so challenging. "Every day, at the end of the day, I would have a headache because I had to go there emotionally, and then I just had to pivot into parenting," she recalls. The long car ride home was her only time to decompress. "I remember just having to pound so much coconut water every time I got home because it was just heavy subject matter … And it's all-consuming, being a mum, as well. I would have to be 100 per cent present with the kids, otherwise I'm not showing up for them in the way that I want to be showing up for them."

Palmer watched the first two episodes of *The Clearing* in March with her husband and her best friends and was "blown away". She praises the direction, the writing, the editing, the music, the production design … But is Palmer proud of herself? I can practically hear her squirming down the line. "I'm really self-critical," she offers. She concedes that she was able to watch the episodes "without being overly judgemental", which she is taking as a sign that, "I feel good about the work that I did". Palmer does believe, "I've only gotten better, the older I've got". Something she attributes to a combination of life experience and the work that she has put into herself over the years. "I think I can reach greater depths now, as a 37-year-old woman, than when I was working in my early 20s." *The Clearing* has unlocked something inside her. "I've been in amazing things," Palmer explains, "but the level of this show, I think, is what really lights the fire within me … It is next level. I want to keep up-levelling in my career."

The Clearing kickstarts what Palmer calls her "season of work" after years spent raising children. "I wasn't chasing down the opportunities the way that I was in my earlier years," Palmer notes. "I just wanted to be Mum … And whatever kind of came my way, if it was good enough, I was excited to go and do it and I'd fold it into our life." But Poet goes to school next year, Bodhi is almost double digits, and Palmer is feeling that tug of independence. She just wrapped on the action comedy *The Fall Guy* opposite Ryan Gosling and Emily Blunt, in which she plays a "wild" character she likens to Isla Fisher's Gloria in *Wedding Crashers*. "Ryan was so generous and really made me feel like I was meant to be there," Palmer says. "I remember every night coming home and before I would open the door … I would just look up and say, 'Thank you, thank you, thank you.' Just filled with gratitude, because here I was shooting this dream project."

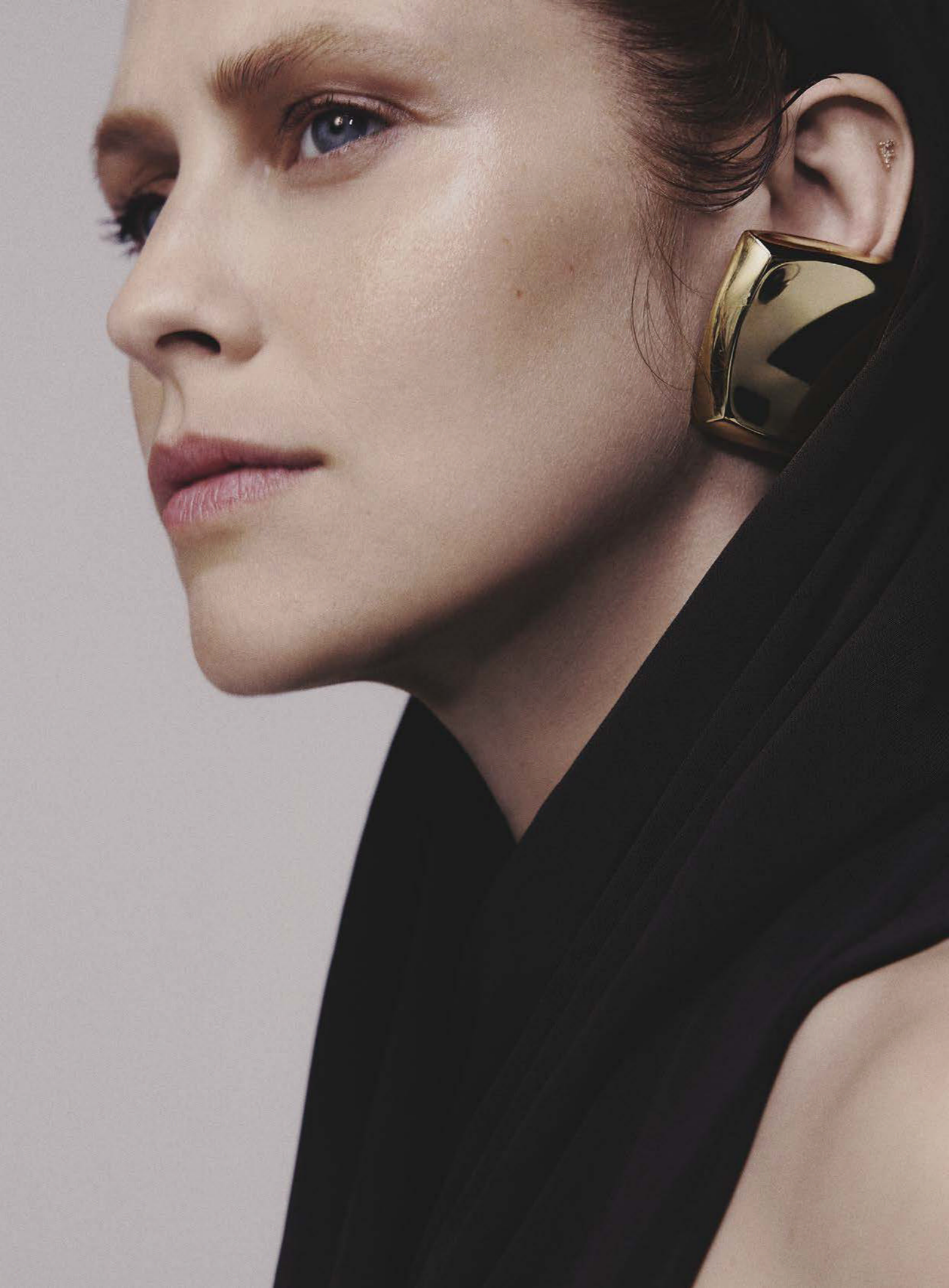
The season of work is a good one. It does come laced with "mum guilt", but then, Palmer points out, she feels mum guilt all the time. "Even when I'm a stay-at-home mum, in between jobs, I'll have mum guilt," she says. "When I work, I just try and reframe my thinking surrounding it. I know that I am giving them a gift of being able to see that you can be a parent, you can also be passionate about the work that you're doing, and those things can coexist. They get to see their mum go to work and do something that she feels excited about, and be in the environment where she thrives."

Palmer doesn't like looking too far down the road ahead – "you can't really have plans in this industry, to be honest" – but one day she hopes to find herself in Australia, her "chosen country" more permanently. And maybe, one day, more children. "I have definitely not got to the place where I hear other women explaining that you just know that you're done. That has not happened for me," Palmer shares, her voice warm and wistful. "I still see newborns and babies, and my pregnant friends, and I still sense that there's another child out there for me, or another couple of children out there. But I also don't want to be greedy. I have such healthy, beautiful, amazing children and I'm so grateful. I'm open to the possibility of more children. I'm definitely not closed off in any way … But for right now, I just feel very content."

The Clearing *streams on Disney+ from May 24.*

JESS RUBY JAMES

Saint Laurent dress, $7,460, and earrings, $1,180. Her own earring (top).



JESS RUBY JAMES
CHAIR FROM VAMPT VINTAGE DESIGN.

Opposite page: Gucci dress, $7,040. Beare Park dress, worn underneath, $1,495. Cartier ear cuff, $10,500 and earring, $26,600. Falke tights, $50. Christian Dior shoes, $3,690. **This page**: Hermès coat, $22,860, dress, worn as top, $2,165, and jumpsuit, $7,295. Tiffany & Co. ear cuff, $12,600.

Hair: Sophie Roberts. Make-up: Isabella Schimid. Set design: Natalie Turnbull.

Parental guidance

What does modern motherhood look like? Here, four *Vogue* mums offer an insight into their hectic, messy, love-filled lives with kids, and share their favourite products.

VICTORIA BECKHAM S/S '23

Left: PASPALEY earrings, $1,280.
Right: BASSIKE mini top, $65.

Jessica Montague with Freddie, five and a half, and Ophelia, 18 months.

Above left: SANTA MARIA NOVELLA Acqua di Rose, 500ml for $81. **Right**: SMEG coffee machine, $269, from Harvey Norman.

JESSICA MONTAGUE

Executive editor

My life in a home with two young children and two full-time working parents is one of joyful chaos. I predominantly use products that are tried and trusted and save me time. I'm a repeat purchaser of things I love – Bassike's Mini range, Acne Studios jeans, Saint Laurent pumps, potions from Diptyque and Santa Maria Novella and the highly addictive Clarins lip oils. My wardrobe is full of uniform pieces and most days you'll find me wearing a white tee, blazer and jeans with high heels and a great handbag for polish. Two products that give me life each morning are my Smeg coffee machine and the lactation cookie mix from Cocoon (hint: you'll need to pre-order), which I still unashamedly cook and eat on the run, despite no longer breastfeeding. The days for a little more flippery are far down the road, but I'm fine with that. This life stage is all about what's fast, practical and effective for both me and my family.

Below, from left: DIPTYQUE Eau Rose EDT, 100ml for $237; CLAIRNS Lip Oil, $45.

FENDI bag, $3,450.

COCOON cookie mix, $25.

Above: RALPH LAUREN jacket, $700. **Below**: SAINT LAURENT shoes, $1,395.

From far left to right: RAEY coat, $3,150; LOEWE shoes, $1,475; MIU MIU shirt, $1,650.

Kaila Matthews with Arthur, 10 months.

Above: BULGARI ring, $7,350. **Below**: NATURE BABY kimono, $70.

Akari 24N table lamp, $1,000.

KAILA MATTHEWS

Senior fashion and market director

My approach to fashion has always been one of practicality but more so since becoming a parent. I am finding myself gravitating towards easily accessible shirts and seriously capacious handbags in durable materials, like the one below from Saint Laurent.

A few staples I've recently invested in include a floor-grazing coat I can throw on at the door, oversized denim, and shoes that don't require two hands to get on, such as the perfect cushioned pair from Loewe, above. I opt for earrings and a stack of rings to make me feel a bit more put together when heading to work.

Practicality has also underpinned my approach to items I buy for Arthur, such as this Leander cot that grows with the child and the softest cashmere throw from Philé.

A surprising essential is a Polaroid camera I was gifted from a friend. It's a bit clichéd, but they really do grow up so fast and having physical photos makes you remember the special moments.

Above: INSTAX wide 300 instant camera, $180, from Harvey Norman. **Below**: LEANDER cot, $1,500.

SAINT LAURENT bag, $2,510.

PHILÉ cashmere baby blanket, $215.

ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Left: DIOR Eden-Roc fragrance, 215ml for $415. **Below:** BOTTEGA VENETA bag, $6,960.

Above: ROUGE HERMÈS lipstick in Rouge H, $74. **Right:** TIFFANY & CO. earrings, $2,450.

Emma Kalfus and daughter Liv, three and a half.

Above: BOTTEGA VENETA sunglasses, $635. **Below:** JARDAN light, $880.

Above: CARTIER watch, $21,600. **Below:** COUNTRY ROAD hot water bottle, $149.

EMMA KALFUS

Executive fashion editor

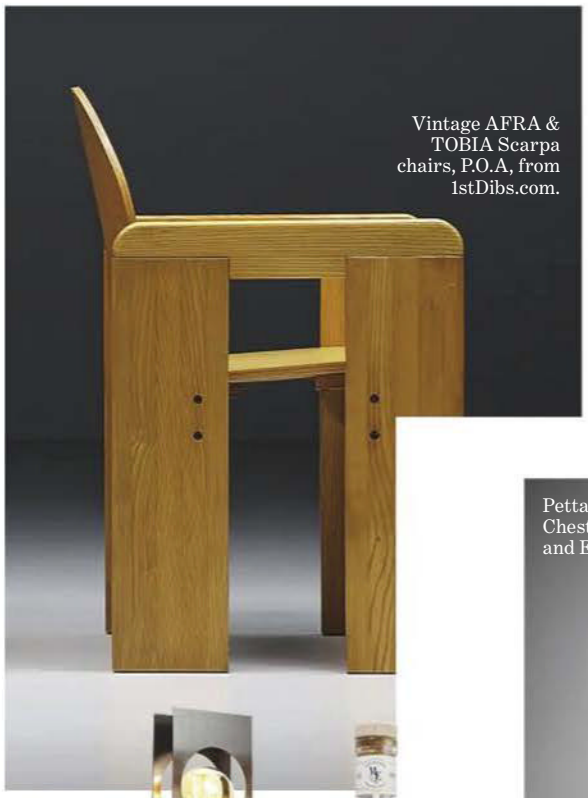
Since becoming a mum and returning to work, I've really come to realise what a caring, nurturing, put-together and selfless mum I have and what a huge role model she is for me.

For Mother's Day this year, I'm dreaming of items that have fallen by the wayside in my early years of being a mum. I've been pining for a beautiful watch (the Cartier Panthère has remained on my wish list for years) and a chic update on an everyday handbag (like this Bottega Veneta Andiamo in pistachio green).

I'm looking forward to putting on a red lip for a nice lunch with Liv, before curling up on the couch – I love the idea of this deep chocolatey-velvet armchair from Jardan – with this cosy Country Road cashmere hot water bottle. I'm ready to be spoilt!

JARDAN armchair, $4,590.

PORTRAIT (CHUA): JESSE LIZOTTE
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB



Vintage AFRA & TOBIA Scarpa chairs, P.O.A, from 1stDibs.com.

HERMÈS Apple watch. $2.190.

MARYAM NASSIR ZADEH necklace, $550.

Above, from left: Vintage FRANÇOIS MONNET lamp for May & Christe, $1,050, from Aesthetiker; MERSHAINA ESTATE olive oil, $30.

Petta Chua with Chester, four, and Ellis, one.

KONGES SLØJD rainwear set, $180.

PETTA CHUA

Contributing fashion director

As a family, we love food, but I quickly realised restaurants were something we will probably enjoy more a little later in life. For now, we entertain a lot at home. Chester has a love for decorating and setting the table. I am overjoyed watching his creativity and taste! Ellis loves the outdoors, and investing in a good puddle suit has been very freeing. I have personally also enjoyed the meditative effects of chanting "I love muddy puddles" over and over.

As a 35-year-old woman who will often, in the presence of other adults, point to a passing vehicle and name it "truck", I have found it important to still take time to enjoy things *I* like, too. Like this Maryam Nassir Zadeh necklace, the Lydia Eres bra from Sylvia Rhodes Boutique, and the François Monnett table lamp from Aesthetiker. Good design and practicality meet with the Hermès Apple Watch, Babyzen Yoyo pram and Tekla kids' sleepwear.

TEKLA kids sleepwear set, $270.

Above: ERES bra, $425.
Below: BABYZEN pram, $850.

From far left: IGGY & LOU LOU ceramic, $340, from Modern Times; FAUM | ERDŐS candle, $260.

Rouge revival

The latest make-up manifesto brings a rush of crimson hues as we rethink the sensual colour's traditional applications on cheeks, lips, eyes and beyond.

MAKE-UP VICTORIA BARON **PHOTOGRAPHS** PAUL SCALA

Hot tip

Carmine pigments enliven lashes and lids. Go all in with Chanel Noir Allure mascara in Rouge Grenat layered from the root to tip, or apply it to the ends of lashes only for a flash of fiery drama.

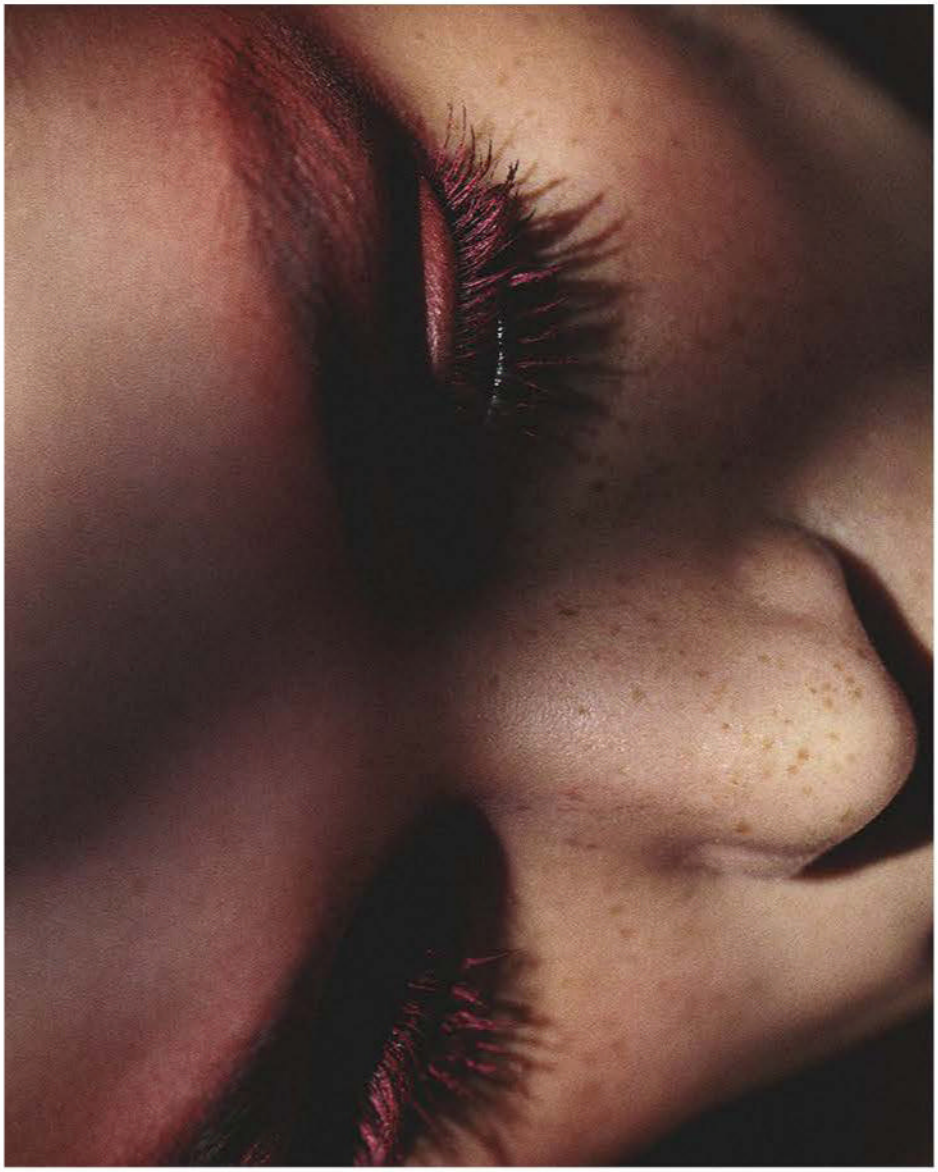
CHANEL Noir Allure Mascara in Rouge Grenat, $71.

MODEL: TAHLIA DUNN
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Red on repeat

Make it a royal flush with regal ruby swept over eyelids, lashes and lips.

CHANEL Les 4 Rouges Yeux et Joues palette in 957 Tendresse, $150; Noir Allure Mascara in Rouge Grenat, $71; Rouge Allure Velvet lipstick in 48 Ardente, $65.



Inner glow

Hydrate the skin with a velvety serum and moisturiser before adding a reflective sheen to the cheek bones, lips and eye lids with a luminous stick highlighter.

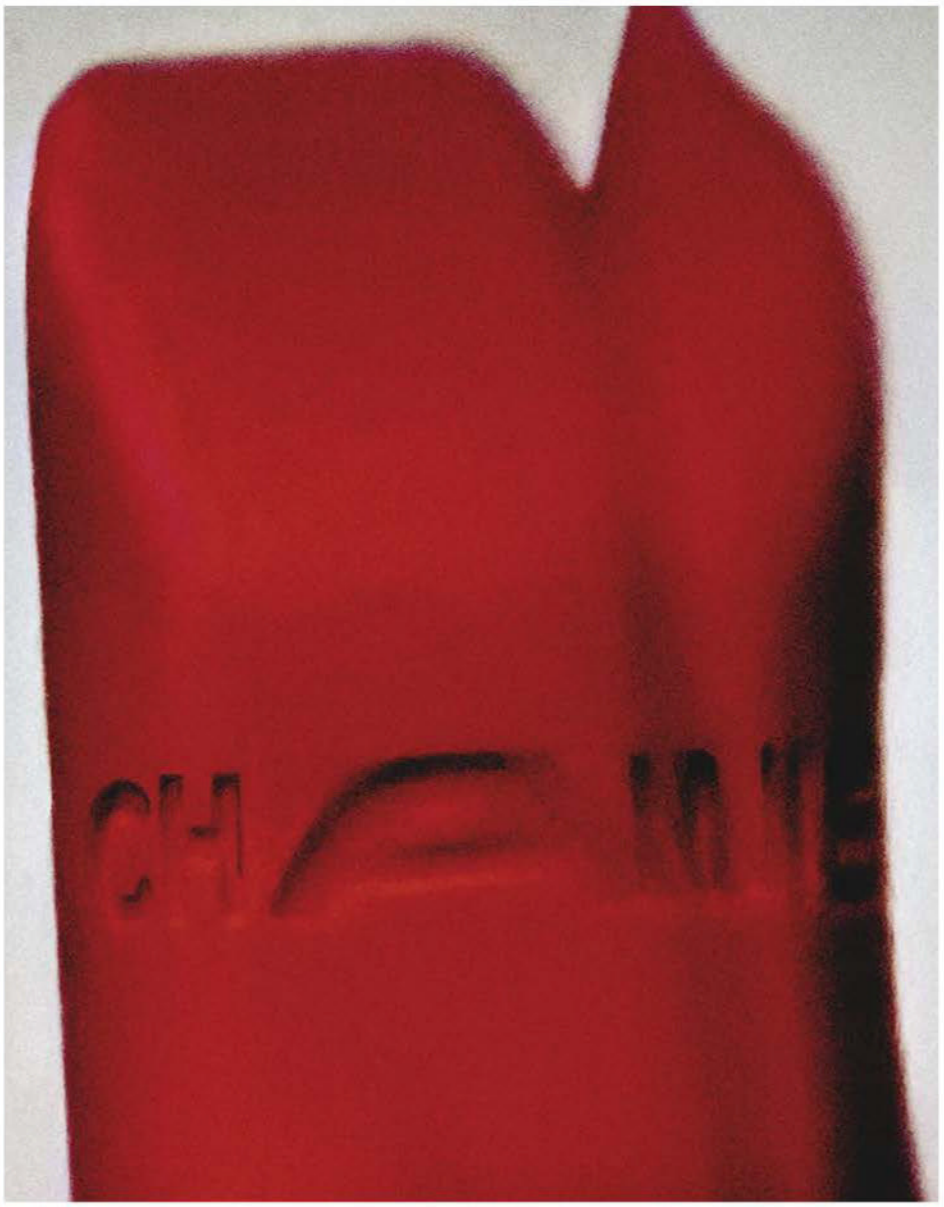
These pages: CHANEL N°1 De Chanel Revitalizing Serum, $220; N°1 De Chanel Revitalizing Eye Cream, $120; N°1 De Chanel Rich Revitalizing Cream, $175; Baume Essentiel Multi-Use Glow Stick in Rouge Frais, $71.

PAUL SCALA
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

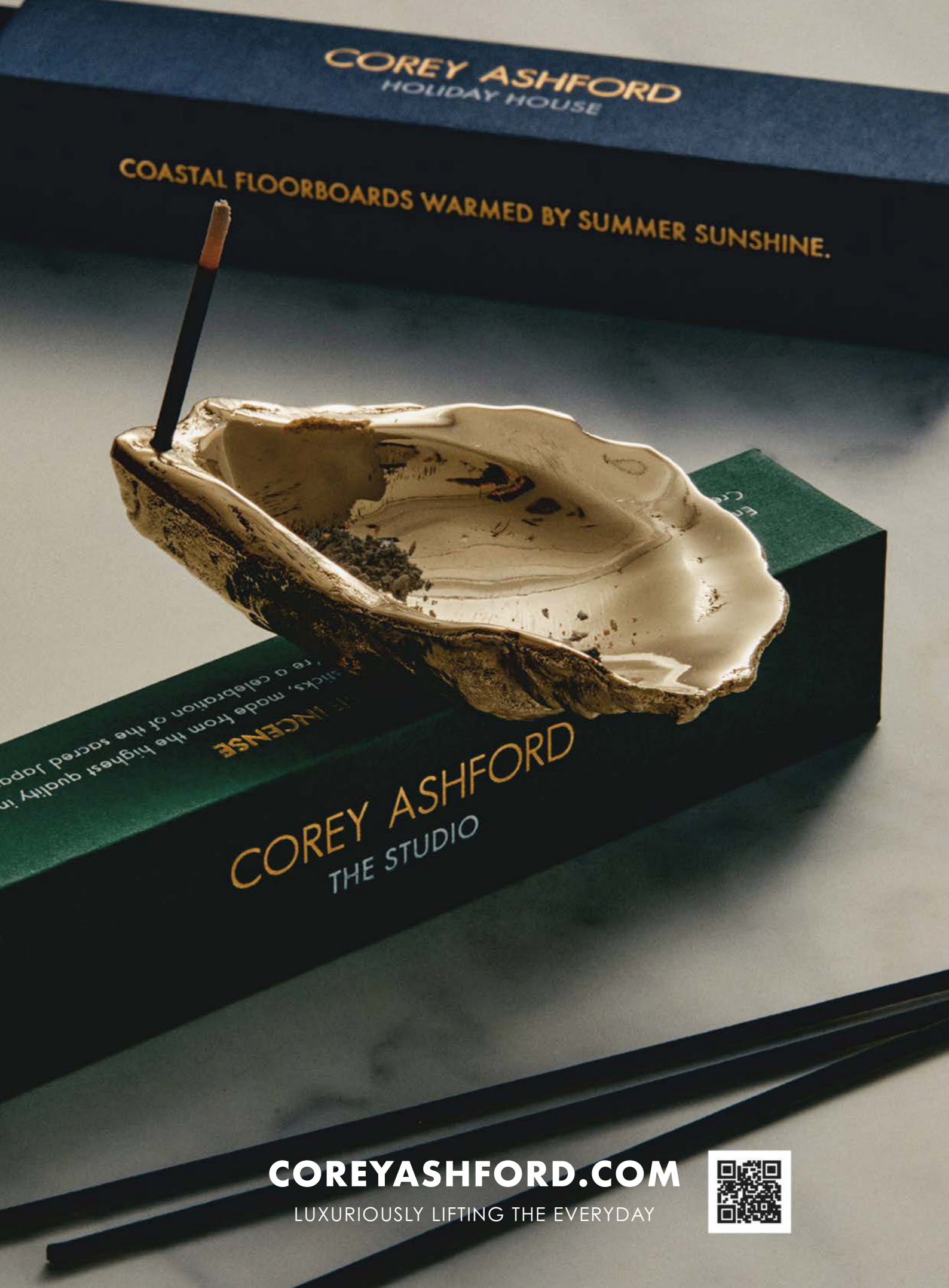
Tone on tone

Lip liner makes a striking return as a style statement rather than an invisible guide. Pair two similar lipstick hues and using an eyebrow brush define colour along the lip line before filling in the pout.

This page: CHANEL Rouge Allure Velvet lipstick in 48 Ardente, $65. **Opposite page**: CHANEL Rouge Allure Velvet lipstick in 55 Sophistiquée, $65; Rouge Allure Velvet lipstick in 47 Flamboyante, $65.



PAUL SCALA
ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB


COREY ASHFORD
HOLIDAY HOUSE
COASTAL FLOORBOARDS WARMED BY SUMMER SUNSHINE.
COREY ASHFORD
THE STUDIO
COREYASHFORD.COM
LUXURIOUSLY LIFTING THE EVERYDAY

Root cause

On the runway and the red carpet, hair colour upkeep has taken a downturn. Hanna Hanra skips the salon and gets real on regrowth.

Gigi Hadid as a platinum blonde for Chloé spring/summer '23 with her regrowth on show.

PHIL ENGELHARDT

I have been bleaching my hair a solid, uninterrupted blonde – not brassy, not grey, but a shade of pure peroxide, like Barbie or Pamela Anderson – since 2002, when I persuaded a friend to lovingly paint my entire head with a packet of pharmacy powder bleach and let it cook. My scalp burned and itched. Inches of my hair snapped off, but the result was glorious. It was unnatural, and unkempt, and radical – a kind of imperfect perfection that rebelled against the glossy-lipped, high-definition, pseudo-real pop world that MTV was peddling at the time. I didn't want to slip into a pair of leather chaps like Christina Aguilera; I wanted the 70s grit of Debbie Harry.

Despite my decades-long desire for non-conformity, I always feel a bit of anxiety when I see that reverse skunk-streak of thick, dark chestnut emerge from my part.

I don't mind a bit of regrowth – just enough to recall my grunge-kid past – but I still return to the bleach bottle with regularity. So you can imagine my delight when our current arbiters of youth and style took on the unspoken rules of touch-ups.

"I just left it to grow," the hairstylist Chris Appleton tells me of Kim Kardashian's naturally dark strands, about two inches of which were highly visible along her hairline after she went platinum last summer. At the last CFDA Awards, Kardashian picked up the Innovator Award for her shapewear coup, memorably showing off her Skims – and blatantly black, slicked-back roots. She wasn't the only one. Gigi Hadid, also recently platinum, proudly displayed her brunette regrowth, seemingly intentionally skipping what would have otherwise been mandatory pre-red-carpet maintenance.

"Until covid, lots of people would have gone to the salon every three or four weeks," confirms Bleach London founder Alex Brownsell, who suggests that the shift away from more regular root repair extends back to lockdown, when we all just got used to living with the inconvenience of our natural hair colours. The colourist, who specialises in high-impact transformations for clients such as Georgia May Jagger and Florence Welch at her salons in the UK and Los Angeles, is also quick to point to inflation, which is impacting cost of living on a global scale; less disposable income means fewer visits to the colourist.

"Many people are now leaving their roots for three months and longer," says Brownsell. Bleach recently added an extra-long service to account for the time it takes to accommodate clients when they inevitably come back. But in the interim, an interesting phenomenon has taken hold, she reports. "Suddenly, people are seeing themselves with roots and thinking it looks quite nice." And the critics agree. "People love it when Kim wears roots," adds Appleton of the social media reaction the now-back-to-brunette mother of four often receives. "No one has ever said, 'I wish you'd do her roots.'"

I just hit seven weeks in my root cycle, and if I'm being honest, I find myself looking in the mirror and uttering this very sentence. There is a hairbreadth between don't-care hair and looking like you're about to take up residency as an ornamental hermit, which is why colourists like Sydney's David Connolly and Toronto-based Victoria Hunter have begun purposely placing a "shadow root" – a blending technique in which a darker shade of pigment is applied directly to the roots and combed outward – into dye jobs for a more seamless contrast out the gate. "It creates a lot of softness," explains Connolly. "I feel like people are accepting these kinds of visible imperfections more," adds Hunter. "Plus, hair just looks so much cooler when there's a root."

I learned this lesson firsthand when I experienced one of the defining moments of my career as a writer and a blonde. A few years ago, I interviewed Harry when Blondie was on tour following the release of their first new album since 2014. At the end of our chat, the 77-year-old stood up and took my hand. "Can we get a picture?" she asked, smiling. "We have exactly the same hair." Grow-out never felt so good.

Eyes wide shut

Darkness therapy is a growing trend, with retreats helping to unlock levels of consciousness found everywhere from Tibet to Czechia. An Australian photographer checks in for eight days in the pitch black.

Where are my socks? I am madly fossicking around in pitch-black darkness. I could have sworn I had put them right here, by this wall.

Frustrating … I bend down quickly in one last attempt to solve the mystery of the evaporating socks, and smash my face. Hard. My head spins and I taste blood. I am completely disoriented in the room where I am spending the next eight days in total darkness, silence and solitude. Finally, I retire to the floor defeated, angry and exhausted, wondering why on earth I signed myself up for this kind of torture.

For the past six years, my work as a photographer has given me the opportunity to live in Los Angeles and explore more deeply my curiosity about human consciousness. As a child, I had a lot of big questions in my heart: Who am I? What is my soul's purpose in this world? As I began my journey into myself, I became enthralled with the nature of the subconscious and

the spiritual realms and began to examine this in my personal work as a photographer.

In 2021, I had the opportunity to help a friend film an interview for a documentary about DMT (also known as N,N-dimethyltryptamine), a strong psychoactive substance responsible for psychedelic visions. This hallucinogenic compound is found naturally in a variety of plant and animal species and there are several indicators that it occurs naturally in the human brain. DMT has been called the spirit molecule because of the hallucinogenic effect that results from using it and it has been used in religious ceremonies in some South American regions for centuries.

My curiosity was piqued. I wanted to understand more. The documentary followed a man's journey on an 11-day "dark retreat" and focused on the body's natural production of DMT, which some believe humans experience in higher doses during birth and death. Prolonged exposure to darkness is a common practice for many of the ancient spiritual traditions from around the world. Dark rooms have been traced to the pyramids of the ancient Egyptians, to the catacombs of ancient Rome. I became fascinated with the spiritual side of darkness and curious about whether a prolonged exposure to the dark could help me stimulate my body's natural production of DMT.

I found Sky Cave Retreats in Oregon after a quick google search and had a great feeling about the place. The retreat offers three small cabins isolated in the woods and specifically designed for this work. The cabins are completely light-sealed, so not a crack of light can be seen, providing the kind of darkness I've never known before. Air ventilation comes through vents in the floor, wall and ceiling, and during colder months, a wood-fired masonry stove on the external wall heats the room. Once a day, all the meals are delivered through a light-sealed box and the fire is tended to each evening at around seven – this became my only reference point for time passing.

The organiser of the retreat is incredibly experienced in this work; he, himself, spends 20 days a year in the dark. I spoke with him at length prior to my stay and upon arriving felt extremely supported and grounded in these conversations. His main advice was to deeply meditate on the subtle vibrations of the body and to allow the darkness to be its own medicine.

I was prepared to meet some challenging edges of myself in there – like licking honey off a knife – but ultimately, I was curious to see what that space held for me. I booked in.

Upon entering, I set the intention to surrender to the experience. Releasing myself of doing or effort, I wanted to simply be. This was important to me; to let the darkness itself be a force and unearth what this practice had to offer. After blowing out my candle, the last ember of light in the space, I felt nervous excitement. Now what happens?

In the first few hours, I was really calm and nurtured by the room. It was warm, safe and womb-like, in contrast to the harsh, bright light of the outside world, the darkness was gentle and subtle. The room seemed all-encompassing, buffered … and quiet.

I have spent a lot of time in solitude and in nature since I was a kid – it felt vital to nurturing my sensitivity and wellbeing – so this journey was like a deepening of this tending to self. For those first few days, my body wound down and began to rest deeply. I sensed that my nervous system and metabolism were finding homeostasis. Once I caught up on rest in those first few days I stayed awake for the following few, sleeping only a little each night.

Somewhere around day two, flickers of light began to stir in my vision, like I was watching a very slow and beautiful film projected in my mind's eye, a film that would play for my remaining days inside the retreat. The film flowed seamlessly, regardless of my eyes being open or closed, or whether I was awake or asleep. It played scenes of ancient landscapes I hadn't seen before, ceilings of beautiful temples, a myriad of slow-moving fractals and images.

In that dark room, I encountered a kind of intimacy with myself I had never had before and found profound clarity. I became nobody; a living, breathing vessel alone in the dark. No external stimulus to mirror back to me who or what I was. Time became abstract. Sleeping and being awake melted into each other. I was overwhelmed by appreciation for my breath, heartbeat and my body, in all its contractions and expansions. The darkness allowed me to listen deeply to my body and open up to the experience. The more I could be in stillness and really listen, the deeper the clarity would expand for me. I rode waves of emotions. It was a powerful cathartic journey for which I was wholly present. There were moments of ecstatic bliss as well as immense grief, vulnerability and sadness. I came to appreciate my body and all of its past experiences, particularly the challenging ones. The darkness helped me see these as vehicles for growth and the deepening of my spirit. I had unconsciously held the belief that life owed me, in some capacity. The beautiful realisation I came to, however – after eight days of total darkness – was that in fact, I owed life.

There were moments of ecstatic bliss as well as immense grief, vulnerability and sadness. I came to appreciate my body and all of its past experiences

Coming out of the darkness and entering the daylight, I was awe-struck, completely blinded by brilliant white light. I could hear cicadas humming – this is often what people describe as the sound of light when they have a near-death experience. My vision warped and distorted beneath my feet and it took a few hours for it to return to normal. It was a bizarre thing to go through, as if my mind was trying to make sense and stabilise the images in front of it.

Even more confronting, though, was integrating back into daily life, which was a bigger process than I'd anticipated. The dark felt safe and nurturing. Conversely, day-to-day life was jarring and exposing. The visual cacophony of the world, with all its hyper-productivity, was something that my hours in the dark had made me reflect upon. What is the true cost of being on overdrive? What exactly is it that I'm achieving – and for whom? Spending that time in darkness and solitude made me realise the importance of deeper listening and greater presence.

As a photographer, being in the dark has changed the lens I see the world through. I've been shooting for 15 years and this is like the dawn of my journey as an image-maker. In some ways, I feel like I lost more than I gained through that period in isolation, shedding layers of old beliefs and patterns. A cleansing of the lens of perception. I sense that the work that is most important to me is just beginning.

WORDS: SYLVE COLLESS ILLUSTRATION: ROKAS ALELIŪNAS

Always a pleasure

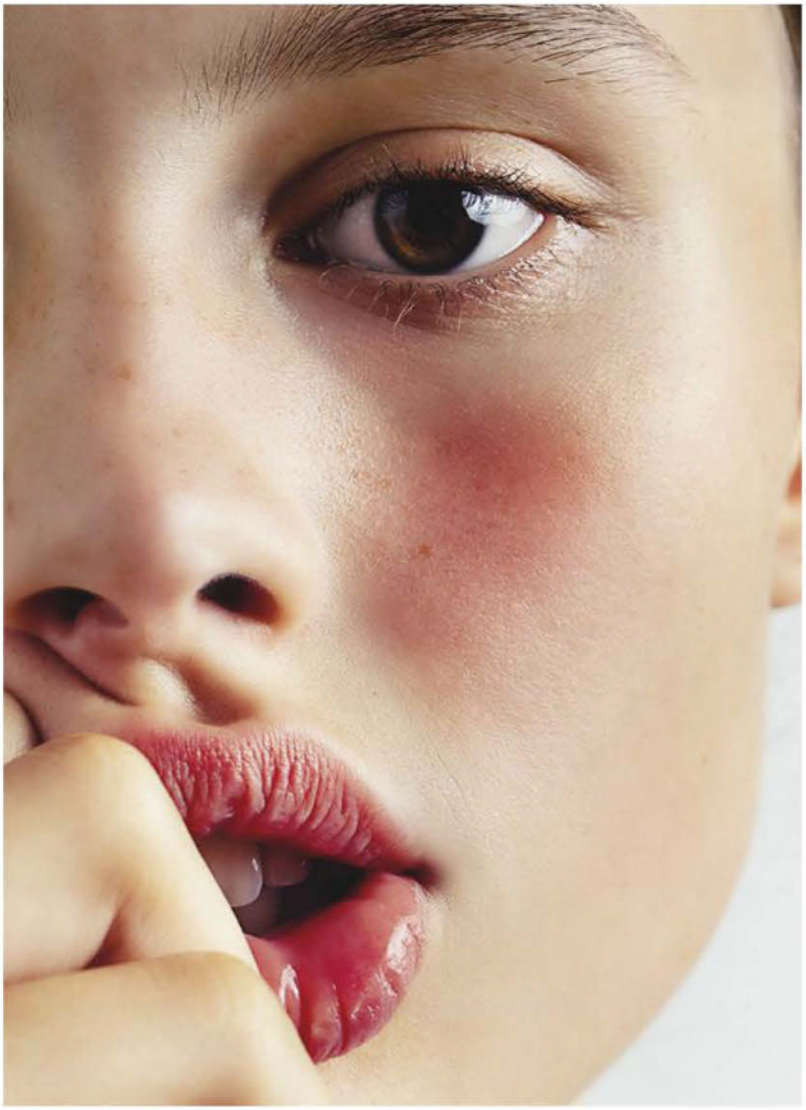
A beauty behemoth taps into the current focus on sexual wellness with a new category of self-care. By Mahalia Chang.

Beauty giant Sephora recently introduced its newest category: Sexual Wellness. Stocking everything from sex toys to personal lubes and libido supplements, as well as menstrual and hormone support, these products will sit next door to Sephora's regular skincare and make-up offering.

Alexandra Fine – co-founder and CEO of sex toy company Dame, one of the brands carried in the extensive section – says it's a powerful step in breaking down stigmas around women's sexuality. "Women deserve sexual pleasure, and there's a huge implicit messaging, simply by being in these stores, that opens up [this] dialogue in the minds of women," she says.

Fine believes the category – which will also roll out in physical Sephora stores over the coming months – will go a long way in continuing to bring the discourse around women's sexual pleasure into the mainstream. "I think the thing that people are challenged by is that the acceptance of sexual wellness is not a removal of the privacy and intimacy of your experience. It's just a public discourse around what you can expect in your privacy and intimate care," says Fine. "But what I think is the next step to normalising women's sexual wellness is continuing these conversations, as well as in-store placements and more retailer support. I believe we are really moving in the right direction.

"Our sexual wellbeing is a valid and an integral part of our overall physical and mental health. Full stop. It is part of what can help us live a fulfilling life, be in a fulfilling relationship, feel full of the beauty of ourselves."

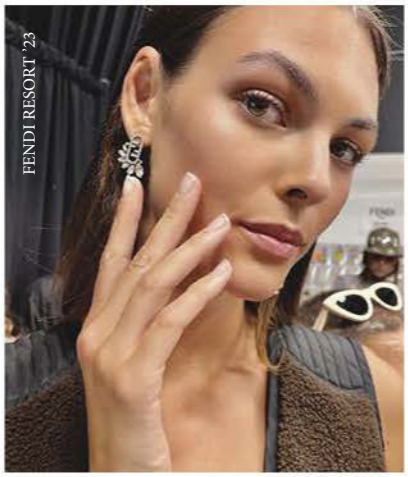


First base

Whether you're after a lightweight tint or something more full coverage, a good base is the key to unlocking the perfect make-up look. This month, two new products arrive with the same goal: to achieve flawless, glowing skin.

GUERLAIN TERRACOTTA LE TEINT FOUNDATION, $108.
A new addition to the brand's iconic Terracotta line, this silky, long-wear foundation marries the lightness of a powder with the seamlessness of a liquid foundation. Meant to mimic the flush of a day outdoors, the finish is luminous and comfortable.

RATIONALE BEAUTIFUL SKIN SUPERFLUID SPF30, $102.
After lighter coverage? Rationale's updated Beautiful Skin Superfluid works to blur the skin, adding radiance and evenness without being too heavy. Plus, its signature Zinc Fusion Technology helps to protect the skin from solar damage.



Backstage insider

THE LOOK: The Skinny French Manicure
THE LOW-DOWN: Banish any thought of the thick, clunky French tips you used to get in the 00s. Gliding down the resort and spring/summer '23 runways, a new age of the French mani was heralded – this time: whisper-thin, delicately painted onto nude nails. Courtesy of manicurist Jin Soon Choi, models at Brandon Maxwell and Fendi sported the tiniest of tips in fresh white or rosy pink. Achieve the look at home by using a fine brush – a repurposed liner or lip brush works wonders – to carefully draw a crescent along the edge of your nail, using a pointed cotton bud to clean up if needed.

From left: JINSOON nail polish in Pixie, $28, from Mecca; REVLON Ultra HD Snap! nail enamel in Early Bird, $11.49; JANE IREDALE Bent Liner brush, $28, from Harvey Norman.

A lighter touch

A gleaming amber column, topped with a lustrous gold cap, beauty aficionados will know the look of Clarins Double Serum well. After decades on top as one of the most beloved products, Double Serum Light Texture is joining the club. The new formula calls upon all the same nourishing, hydrating and protective ingredients as the original, but now comes in a lighter-weight texture that's perfect for all skin types.

CLARINS Double Serum Light Texture, $170.

High rollers

With their easy application and miniature clutch-sized convenience, perfumed oils deliver long-lasting scent while on the go and are ideal for those with sensitive skin. Meet the five scents to know.

1. LE LABO THE NOIR 29 LIQUID BALM, $163. A smooth and sensual scent, The Noir 29 combines heady bay leaf notes with fig and bergamot, backed with natural elements of hay, musk and tobacco, to create a stylish and androgynous aroma.

2. BYREDO ROSE OF NO MAN'S LAND ROLL ON OIL, $82. One of Byredo's most beloved fragrances, Rose Of No Man'sLand uses pink pepper, raspberry blossoms, white amber and papyrus to wrap around the central note, derived from Turkish rose petals. Spicy and sweet, and filled with character.

3. CHRISTIAN DIOR J'ADORE EDP ROLLER-PEARL, $96. Within its iconic teardrop-shaped bottle, bound with gold rings, J'adore has earned its place as a true classic. Intensely floral, and harnessing sweetness from the likes of peaches, melons, pears and mandarins, the end result is elegant and feminine.

4. D.S. & DURGA BOWMAKERS POCKET PERFUME, $120. An ode to the wood craftsmen who made violins in the 1800s, "woody" doesn't begin to encapsulate Bowmakers. Intoxicating mahogany, pine and maplewood notes play against wood resin and leather to paint a head-turning and unique picture.

5. GUCCI BLOOM EDP ROLLERBALL, $49. Radiant, fresh and zesty, Bloom smells like a summer's day. White florals, including neroli, tuberose, jasmine and orange blossom, sit atop lemon and mandarin.

PHOTOGRAPHS: BETINA DU TOIT, JAMES TOLICH, EDWARD URRUTIA
INSTAGRAM: @JINSOON ALL PRICES APPROXIMATE DETAILS AT VOGUE.COM.AU/WTB

Tech tok

The health highway to becoming superhuman is in reach and it's being supercharged by AI advances in wellness tech that's merging the spa as we know it with some serious science. Alice B-B investigates.

It's not science fiction … we're on the cusp of seeing human beings become bionic. We're living in a world, where for some, medical wellness retreats are the new nightclubs, scientists are the rock stars and superhuman health is the recreational drug of choice.

There are very few things to thank the pandemic for. But the growing wellness movement has been fast-tracked because of covid. A combination of people desperately seeking answers, while wanting intel straight from the source, rather than misinformation channels, saw the velvet curtain yanked back on the previously mysterious world of science. The spotlight hit the health stage; scientists found their voice and revelled in the newfound appreciation of their research and hard work. And thanks to the global megaphone of modern communication, health awareness became almost as contagious as the virus itself.

Since then, the stone hasn't stopped rolling. While for some, the first post-pandemic trip was a one-way ticket to Ibiza, (a self-medicating retreat of sorts), for others it was a medical wellness retreat; to gain insight via cutting-edge diagnostics, adjust lifestyle for preventative health and employ wellness tech to access a personal matrix for everyday life. Not just to avoid the red flags of disease but become the supersonic version of themselves. To increase well-span as well as life span. And with the advent of AI fusing with wellness tech … this is just the beginning.

Brain optimisation

Professor Bruno Ribeiro's office at Spain's SHA Wellness is like being in a crazy version of the movie *Minority Report*. I'm surrounded by rows of expressionless dummy heads in whacky-looking head gear, while I'm sporting a NASA-developed neoprene cap with electrodes popped through specific holes. I'm having Transcranial Direct Current Stimulation; electric signalling specifically targeting my frontal cortex, the bit of my brain responsible for memory, problem solving and emotions. I'm in the hot seat because Professor Ribeiro, neuropsychology expert and head of SHA's Cognitive and Emotional Health Development department, has diagnosed me as being, "More depressed than you think you are." My diagnosis ascertained, thanks to another bit of wearable tech (like a tennis sweatband), that translated my brainwaves onto a cinema screen (minus the popcorn). My gamma levels were low. So it's back to his office for psychological analysis and talking therapy, then Professor Ribeiro gets to work with the stimulation. It feels tingly. Then after just 10 minutes and – *WOW* – in rainbow colours. The world looks so sharp and colourful. My pupils are dilated, I'm talking super-fast, I feel focused and perky as hell. As well as depression, Professor Ribeiro works on a panoply of issues from smoking addiction to insomnia, migraines to Alzheimer's, using his stash of tech while also looking at the body-mind ecosystem holistically; diet, sleep, movement, exposure to light, therapy … One guest Ribeiro works with is a retired gentleman who wanted to sharpen his focus for competing in classic car races. "He called me the other day," says Ribeiro, "and told me, 'Professor, it's working! I can see cars in the rear-view mirror. I'm making my way up the field!'" And, as for me, months later, the world still looks bright and beautiful.

Peak sleep

With an estimated 10 to 15 per cent of the world's adults suffering with chronic insomnia (according to the Sleep Foundation) not a day goes by without a new panacea, potion or promise for the perfect kip. Usually, all they deliver is disappointment. However, I think I've found it; I believe the Sleep Program at the new Lanserhof medical wellness retreat in Sylt, Germany, could be the best in the world. Cardiologist and medical director, Dr Jan Stritzke, has gathered what he believes to be the top diagnostics, specialists and therapies under one

roof, from heart rate variability monitoring to cryotherapy, hypnosis to bed fittings, including the option of sleeping in a FreshBed that pumps filtered air through your mattress all night to maintain optimum temperature. "The most important thing is to detect why sleep is bad and then immediately start with the right therapy," explains Stritzke. It could be anything from pain to overheating, stress to sleep apnoea, poor lifestyle choices to bad diet. But one thing's for sure, in terms of longevity and disease prevention, sleep is not a luxury.

So I'm trialling the Sleep Laboratory. My face is plastered with electrodes to measure REM and deep sleep, a tiny microphone is up my nose to detect snoring or sleep apnoea and there are electrodes on my legs to check for restless leg syndrome. My temperature, heart rate, blood pressure and oxygen saturation are also being monitored. Ironically, it's probably the worst night's sleep of my life, but enough data has been gathered to reveal that, aside from a little light snoring, I have no major issues. However, if I was one of the 100 million people globally who suffer with sleep apnoea – a condition where you momentarily stop breathing, which can happen up to 30 times an hour and leaves you feeling exhausted on waking, tired throughout the day and raises risks of stroke or heart attack – Lanserhof Sylt has a cutting-edge alternative to the usual CPAP oxygen mask treatment. (Worn at night, the CPAP oxygen mask treatment works, but it's noisy, cumbersome, and dries out the eyes.) Instead, Lanserhof Sylt suggests a dental treatment. Dentist Bianca Maus, specialising in dental sleep medicine, takes laser images of the patient's mouth and just five days later has created a mandibular advancement device. Worn at night, this contraption pushes the lower jaw forward to keep the upper airwaves open to halt apnoea. "One patient told me I changed his life," says Maus, "while another lady told me that after 30 years of separate rooms, she can now sleep in the same bed as her husband."

Molecular lab

The turreted castle perched on the edge of Lake Lucerne in Switzerland doesn't exactly yell "the future of health". But this is precisely what's happening in the 5,000-square-metre spa and medical facility behind the fairytale facade at the new Chenot Palace Weggis. The Chenot Method was first created by Henri Chenot in 1974 and is based on activating the body's ability to heal, strengthen defence mechanisms and prevent disease through lifestyle choices including diet, movement, rest and therapies. This is still the foundation of the seven-day minimum retreat, but is now being blasted into the future by Chenot's scientific director, Dr George Gaitanos. Alongside an impressive array of diagnostics and wellness tech, (cryotherapy, anti-gravity treadmills, whole body photobiomodulation to charge cellular mitochondria), Gaitanos has developed the Chenot Molecular Lab, a way of extracting mRNA via a blood test, to deliver each guest a unique and dynamic profile of their genetic masterhubs. This can define where current or potential issues may be hiding; silent inflammation, hormonal imbalance, oxidative stress, structural integrity of connective tissue and ageing. Armed with this data, a personal lifestyle plan is put in place to suppress any dominant bad signalling and build up resilience. "We are pioneers, creating an epigenetic profile, the most precise barometer of your future health," says Gaitanos. "We believe in health in terms of functionality and ability to adapt to life. Reaching the age of 100 is great, but only if you can still play tennis, enjoy sex and climb a mountain."

Proactive wellbeing

A pioneering example of the future of wellness is The Club by Bamford in the UK, set in 14,000 hectares of JCB owners Lord and Lady Bamford's farmland in the Cotswolds. Yes, the club has a vast Technogym-filled workout space overlooking the rolling hills, and there are spin classes, a 25-metre steel pool, an outdoor functional fitness rig, run clubs, padel courts and a healthy food restaurant. But what makes it supersonic is the individual diagnostics delivered via The Club by Bamford's medical partner, Effect Doctors. Each member is offered a Well Person assessment: blood analysis including haemoglobin, white cell count, cholesterol, kidney and liver function, mineral and vitamin deficiencies, alongside biometrics including body-fat composition, blood pressure and waist-to-hip circumference. With a fistful of data, Effect Doctors delivers a proactive assessment, identifying warning signals, referring to practitioners where necessary, including a nutritionist and lifestyle doctor. "As a team we look at preventative healthcare from a holistic perspective and may recommend a whole range of interventions," explains Dr William Buxton, founder of Effect Doctors. These interventions include the club's stellar wellness facilities – prescribing an infrared sauna and cryotherapy chamber for sleep issues, breathwork and ice bath sessions for focus and energy levels, personal training for both fitness and future-proofing the body, or when to use the photobiomodulation bed to power up the mitochondria. The death knell has tolled; the boring old gym is dead. Long live the super-charged wellness club.

> "Reaching the age of 100 is great, but only if you can still play tennis, enjoy sex and climb a mountain"

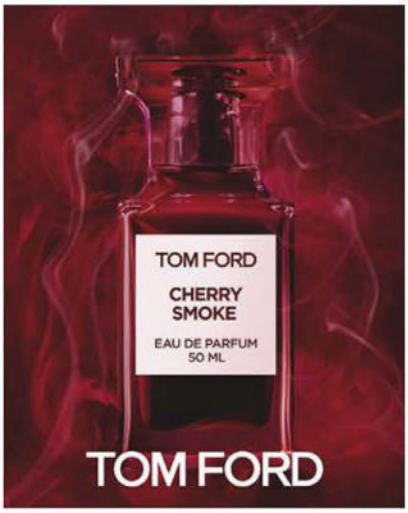
Optimal fitness

Empowering guests with data about their bodies to transform their health and wellbeing is the sweet spot at Oracle billionaire Larry Ellison's Sensei Retreat on the Hawaiian island of Lanai. I arrived in Sensei's butterscotch leather-lined private jet, and I'm now in a vast treatment cabin with an infrared sauna, Japanese ofuro bath and double doors that slide open to a waterfall tinkling into an onsen garden beyond. I'm staring at a giant screen showing pictures of my body taken by thermographic technology specifically designed by Sensei, so that my massage therapist and I can see and discuss my exact tension, muscle tightness and asymmetry. Red marks the hotspots; it's safe to say there are a fair few. For guests on the Optimal Wellbeing Program, data is being gathered before you've even arrived. The minute you book, a Whoop 4.0 strap is delivered to your home to start gathering intel on your physiological and behavioural patterns. Once at Sensei, other data is harvested: heart rate variability to assess stress levels, blood biomarker tests for glucose and cholesterol levels to inform conversations with the nutritionist, and VO2 max to measure oxygen intake during exercise to define fitness levels. All data is plumbed into the Sensei portal, to inform your personalised fitness, nutrition and recovery program while on the retreat. Then to create an actionable, monitored program for your return home. "We believe that by interacting with our biomarkers, we become acquainted with our individual physiology. This is why we try to bring data to life," says co-president and chief medical officer Dr Vishal Patel.

DAN MARTENSEN/TRUNK ARCHIVE

VOGUE DIARY

Explore what's in store and worth having this month.



IN BLOOM

Musson's exquisite Joy collection was created in celebration of the prestigious jeweller's 50-year anniversary. The range, which includes a ring, necklace and earrings, features a delicate flower design with a dazzling array of five petals, each representing a decade of Musson jewellery and its joy-inspiring moments. Handcrafted with five show-stopping Black Label Oval diamonds weighing a minimum of 1.20 carats, each piece can be made in your choice of 18 carat gold combinations. *Visit musson.com.au.*

RIPE FOR THE PICKING

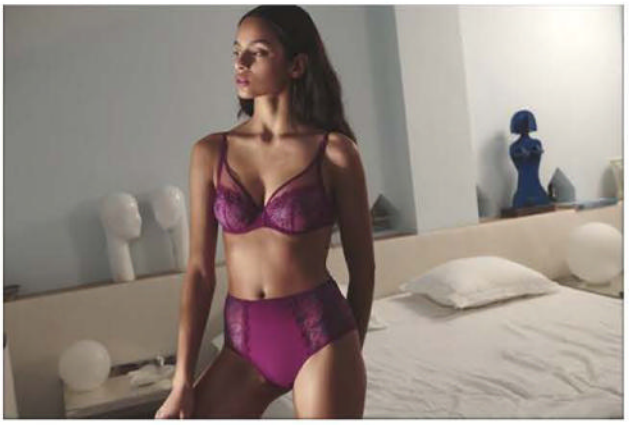
Known for its exquisite scents, Tom Ford introduces Cherry Smoke to its intoxicating fragrance collection. Opening notes of dark cherry are enhanced by exotic saffron, while fragrant white flowers of osmanthus exude facets of apricot, olive and leather. The tantalising finish? A smoked wood accord that delivers a heated vibrancy. Housed in a deep red iteration of the iconic Private Blend bottle, Cherry Smoke also makes a luxe addition to every bathroom. *Go to davidjones.com.*

IN THE FOLD

Wanderers Travel Co.'s San Leonardo handbag is a modern revamp of a classic style. With its envelope design, defined stitching and removable crossbody strap, this luxuriously soft-grain leather piece is elegant, comfortable and practical. The feature you'll wonder how you lived without? A concealed zippered pocket on the back, which allows for safe storage and easy access to necessities such as lip balm or passport. Find your perfect travel companion at *wandererstravelco.com.*

BRIEF ENCOUNTERS

Parisian luxury lingerie label Simone Pérèle crafts exceptional pieces that not only look breathtakingly beautiful but also feel great to wear. Renowned for its expertise and couture detailing, the brand offers 100 per cent fit guarantee and sizes A to H cup to help women feel their most confident and comfortable. Pictured here, the decadent Singuliere bra and briefs featuring intricate embroidery with full support and lift. *Choose your set at simone-perele.com.au.*



From left: Bronte Leighton-Dore, Julia Gutman and Nadia Hernández.

Michelle Mura (left) and Shireen Taweel.

La Prairie Art Award winner Thea Anamara Perkins (left) with *Vogue* publisher Edwina McCann.

From left: Ai San Beaumont, Rosi Fernandez and Belinda Besant.

Jordan Gogos (left) and Ross Blainey.

Isobel Parker Philip.

La Prairie gift bags.

Guests browse the art.

Angela Tiatia.

ESTEBAN LA TESSA

The art of women

The 2023 La Prairie Art Award ushered in its second year in style at the Art Gallery of New South Wales (AGNSW). The ongoing partnership between the Swiss skincare house and the AGNSW celebrated the empowerment of female-identifying artists and their work. Taking out the top award was Arrernte and Kalkadoon artist Thea Anamara Perkins for her portraits of her three generations of relatives, several of which will be acquired by the AGNSW. Guests included *Vogue* Australia publisher Edwina McCann, Isobel Parker-Philip, senior curator of contemporary art, AGNSW, as well as a range of designers and artists, and for the first time, members of the public, who were treated to a Q&A with Perkins, an intimate lunch and luxury La Prairie hand treatments.

Taurus
21 April-21 May

It's a lucky time for you with Jupiter moving into your sign. Your own New Moon brings a fresh look and attitude, despite a Full Moon eclipse that could move partnerships in unexpected directions. Home is feisty with Mars in the house, so channel your ruler Venus for compassion in all you say and do. At work, a financial revolution could emerge with Pluto in the mix.
STYLE ICON: Adele

Gemini
22 May-21 June

Radical schemes may need to backtrack now as Pluto spins into reverse. A Full Moon eclipse hints at something as yet unknown but ultimately worthwhile around a work issue. As the love and money planet Venus lands in your financial zone this month, Jupiter adds optimism and Mars makes you loud and proud. With all this and the Sun in your sign, it's your time to shine.
STYLE ICON: Lily-Rose Depp

Cancer
22 June-22 July

Pluto hits reverse now so hold off making any deep-rooted commitments. Venus in your sign gives you a loved-up glow-up, and the New Moon plus lucky Jupiter boosts friendships and ambitions, with a Full Moon eclipse putting a surprise twist on romance or a creative choice. Mars urges you to earn more yet spend more, so your mission is to enjoy the best of both worlds.
STYLE ICON: Priyanka Chopra Jonas

Leo
23 July-23 August

Pluto, the planet that's revolutionising your relationships, pulls back now for a reset and review. Venus puts love on your mind, and your career gets lucky, thanks to Jupiter. Unexpected events at home could emerge during the Full Moon eclipse, but the Sun, your ruler, ignites your go-to crew and ambitions, and Mars signals that all you need to do is lead the way.
STYLE ICON: Jennifer Lawrence

Virgo
24 August-22 September

You often go to extremes, but as Pluto hits reverse in your wellbeing zone, it's time to stop and think. Friends have got your back with some Venus-led nurturing which is what you really need now. A Full Moon eclipse could transform your detail fixation, with Jupiter offering a new big-picture take on life. Mars pushes your buttons, so use that energy to dazzle at work.
STYLE ICON: Michelle Williams

Libra
23 September-23 October

A romantic or creative scenario could go back to square one now under the retrograde influence of Pluto, so cut the clutter and start over. A Full Moon eclipse brings a new phase with finances, while a New Moon plus Jupiter highlights luck with commitments. As friendships and dreams get a Mars-induced push, work feels more zen-like, with your ruler Venus holding sway.
STYLE ICON: Michaela Coel

Scorpio
24 October-22 November

Your co-ruler Pluto flips into reverse now hinting that adjustments are required *chez vous*. A Full Moon eclipse in your own sign suggests deep inner change, and a Jupiter and New Moon combo brings a lucky break with a new association. Mars puts you in charge at work where clever negotiations are well-starred and Venus hints at adventure, so where will yours take you?
STYLE ICON: Thandiwe Newton

Sagittarius
23 November-21 December

This month's Full Moon eclipse highlights emotions and a sense of missing out, so aim to focus on your health, while a New Moon and Jupiter encourage a new lease on happiness and self-nurturing. There's family support, too, with Venus at the helm. Relationships are all about shared interests now, though a quest for thrills or fame sees Mars pushing you into the spotlight.
STYLE ICON: Janelle Monáe

Capricorn
22 December-20 January

Just when you thought you'd finished with extremes, Pluto reverses back towards your sign for a reset as a Full Moon eclipse hints that friendships, ambitions and commitments have more depths to be revealed. Venus sweetens close partnerships and a New Moon plus Jupiter add fun and sensuality to romance, with the Sun boosting your health.
STYLE ICON: Catherine, Princess of Wales

Aquarius
21 January-18 February

Your evolution may seem to stop before it even gets started with Pluto turning retrograde in your sign now. You'll be hosting Pluto until 2043, so baby steps are the way to go. A Full Moon eclipse could raise questions about your career, but with Jupiter plus a New Moon bringing luck at home, you could soon be on a new life path anyway, so don't hand over your power.
STYLE ICON: Tati Gabrielle

Pisces
19 February-20 March

Clearing your mind of clutter is the task of Pluto, now in reverse and making space for new memories. A Full Moon eclipse strengthens your mind, body and soul to help you find what might be missing from your life. You'll exude charm and wit, thanks to Jupiter and a New Moon, and Venus enhances romance now, too. The Sun puts home at the heart of truth and healing.
STYLE ICON: Lupita Nyong'o

Aries
21 March-20 April

It's all change with the planets, and what happens up there is reflected down here. As a Full Moon eclipse throws shade on commitments, Pluto's backflip brings a purge of ambitions and friendships. Venus offers vital TLC at home, and you could be in the money thanks to lucky Jupiter. With your ruler Mars in risk-taking mode, you can talk your way into anything now.
STYLE ICON: Paris Jackson

ASTROLOGER: STELLA NOVA

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LOUIS VUITTON X YAYOI KUSAMA bag, $12,700.

Wild imagining

From the fertile imagination of the singular Yayoi Kusama comes new inspiration as the artist returns to give the spot treatment again to Louis Vuitton's creations. The fruits of her musing? Otherworldly collector's pieces, like this surreal precious pumpkin.

ART DIRECTION ARQUETTE COOKE STYLING MIGUEL URBINA TAN PHOTOGRAPH JAMES TOLICH

WORDS: ALICE BIRRELL
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